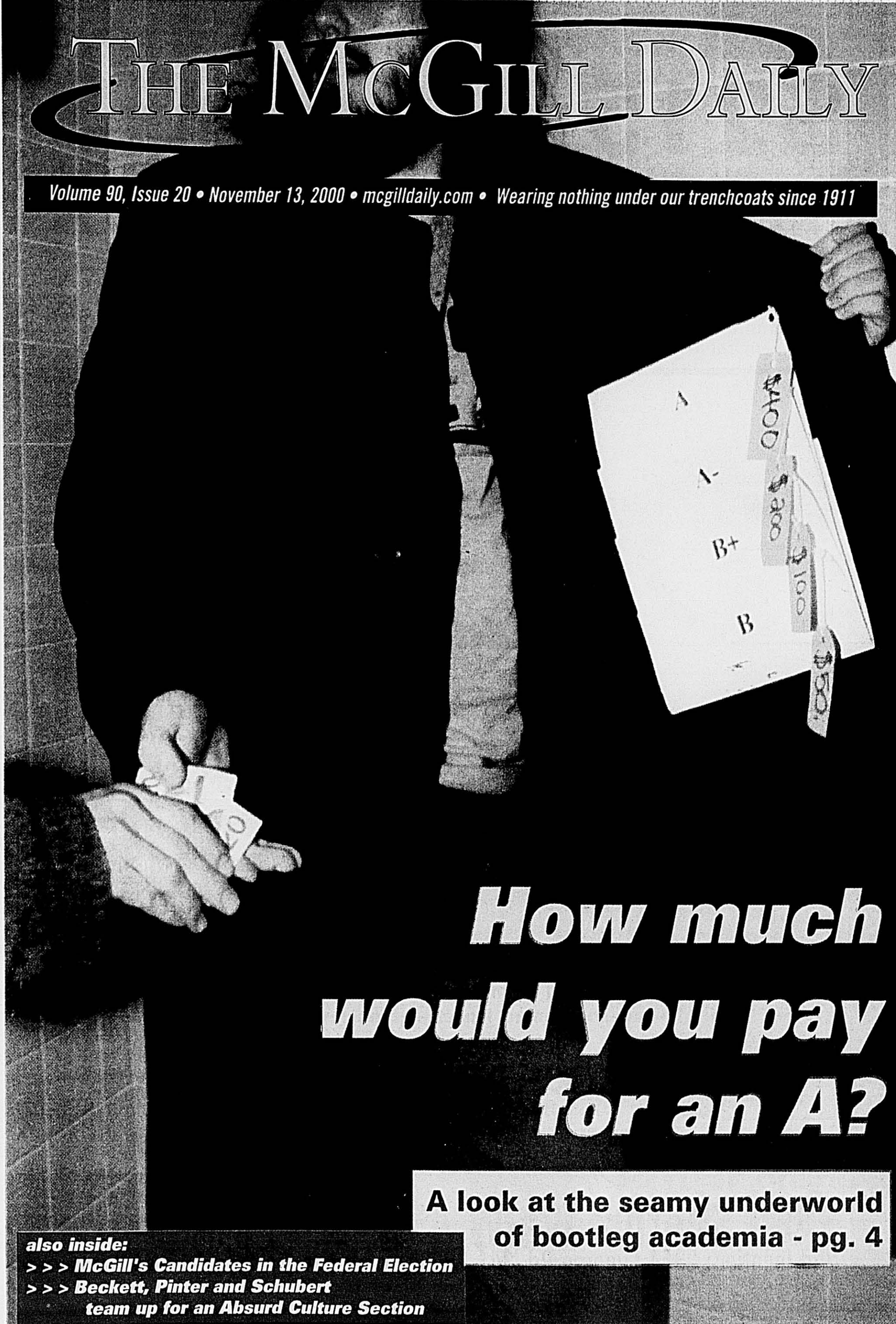


# THE MCGILL DAILY

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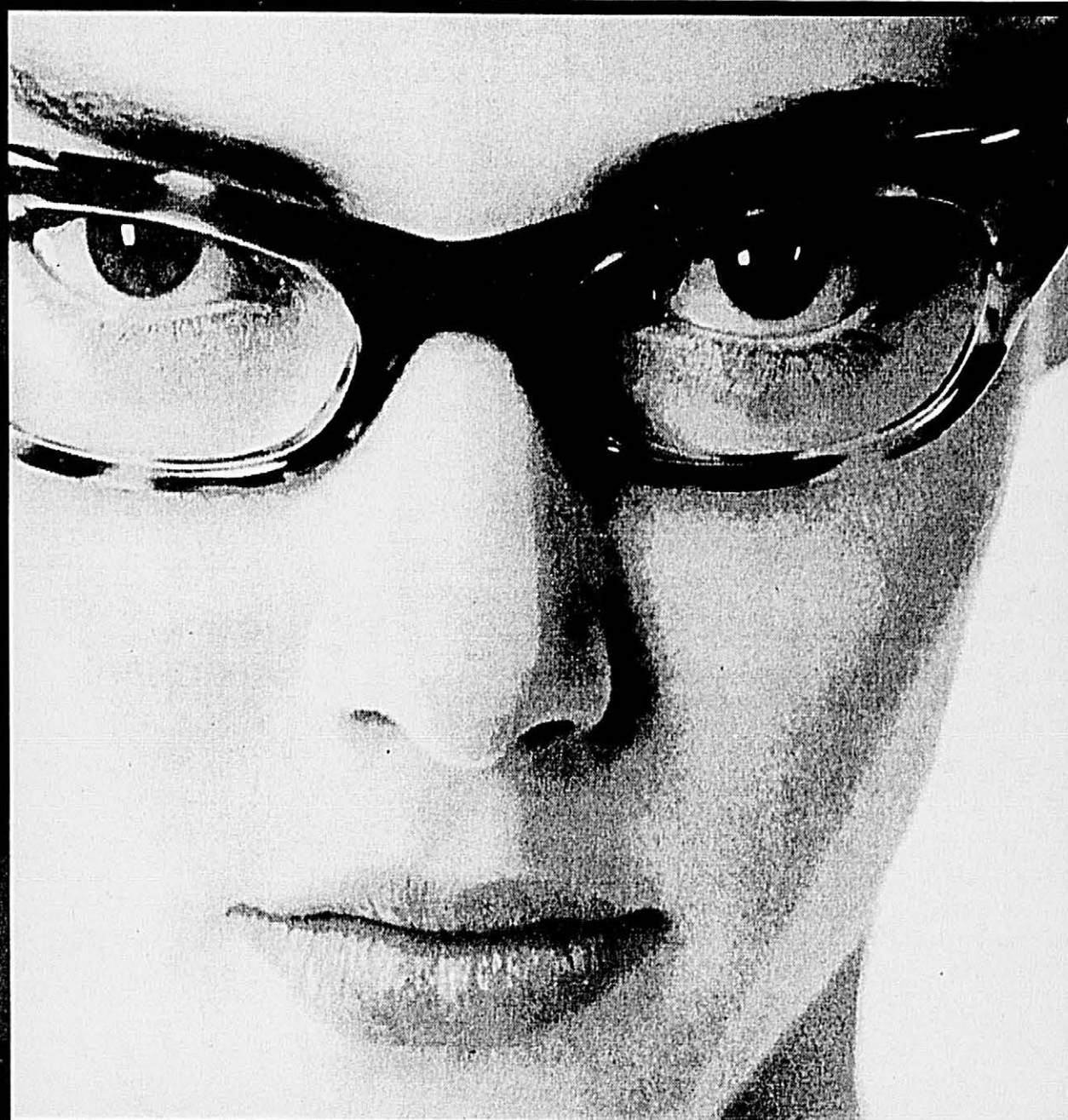
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# McGill Profs Lead Forum on Middle East Conflict

*Things turn tense as student engage in a war of words*

BY SEAN CARRIE  
News Reporter

By summoning the words of Rudyard Kipling that "the first casualty of war is truth," McGill's Dean of Law, Peter Leuprecht, opened a student-organized open forum on the Middle East last Wednesday night in the Leacock building.

The forum, which featured Leuprecht and the political science department's Rex Brynen, was the product of almost a month of work by a handful of McGill students.

Harsha Walia, one of the event's organizers, described the forum as an attempt at creating "general awareness within the student body about the Middle East."

A visibly segregated crowd of Jewish and Palestinian students, separated by a block of non-partisan attendees, listened intently to opening statements by both Leuprecht and Brynen.

Leuprecht focused mainly on imploring the assembled crowd to come together in a constructive manner.

"Remember where you are," he cautioned. "We are at a university." He went on to cite the example of France and Germany as "hereditary enemies" within Europe who, in a relatively short time frame, have made an apparently permanent peace. In closing, Leuprecht invoked philosopher Emmanuel Levinas, noting that "the main ethical event of our lives is meeting the others' face."

"If the conflicts of Europe, which were far more intense conflicts, can be resolved, then I think this one can also be resolved," agreed Brynen. "Israelis and Palestinians are closer now to resolving their differences than they have at any point in the long, bloody history of their conflict."

After giving a brief summary of the conflict to the uninitiated in attendance, he opened the floor to student questions and comments.

Walia spoke of the importance of events like the forum in getting students involved in discussion of Middle East issues.



Law Dean Peter Leuprecht and political science prof Rex Brynen on Wednesday

"We wanted students with opinions on the issue to get up and air their views," she said. "People are very passionate about the subject."

She noted that many student groups on campus had held rallies to express their views, but that there had been no opportunities for those groups to come together in the interests of a constructive discussion.

Following the professors' opening remarks, statements and questions from the floor began in earnest.

Brynen deftly handled a number of questions from those who were unaware of certain aspects of the peace process and of the history of the conflict. More obviously well-grounded queries regarding issues such as a unified, secular state and the nature of Zionism were similarly well-fielded.

"The professors were there to provide a more medium point of view," said Walia, and their contribution was most definitely positive. Both Brynen and Leuprecht were quick to offer explanations and theories on all issues brought forward.

Nevertheless, the forum grew contentious when some students took the opportunity to give their opinions on the state of affairs in the Middle East.

Student after student rose from one of the two blocs on either side of the room and made blanket accusations about the authorities involved in the current conflict.

Many cited human rights abuses, broken promises, and deep-seated prejudices on the part of both the Israelis and the Palestinians.

The comments of the student participants eventually degraded to the point of going into such semantics as the wording of the Middle East timeline which had been handed out prior to the forum. Remarks from either side of the room were frequently met with caustic outbursts from the opposing bloc.

"Accusations regarding [already accepted facts] are no good at the bargaining table," interjected Brynen at one point.

A number of students polled following the forum expressed dissatisfaction with the proceedings. "I had kind of hoped for more of a respectful attitude," said one U2 student who preferred to remain anonymous.

But Walia said she felt that the forum had achieved its goal of educating the relatively uninformed as to the issues and opinions involved. "We thought it went well," said Harsha Walia.



## DEAN OF THE FACULTY OF RELIGIOUS STUDIES

The present term of Professor B. Barry Levy as Dean of the Faculty of Religious Studies ends on May 31st, 2001, and an Advisory Committee has been struck with respect to the renewal of Professor Levy's term or the selection of a new dean.

In order to assist in its deliberations, the Advisory Committee would welcome any comments by members of the McGill community with respect to the renewal of Professor Levy's appointment. All comments will be treated in the strictest confidence by the Committee, and they should be addressed to:

Dr. Luc Vinet, Vice-Principal (Academic)  
McGill University  
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# Cheating in an Electronic Age

*With thousands of term papers available for sale on the Internet, slacking off has never been easier*

BY RACHAEL APPLEBAUM  
The McGill Daily

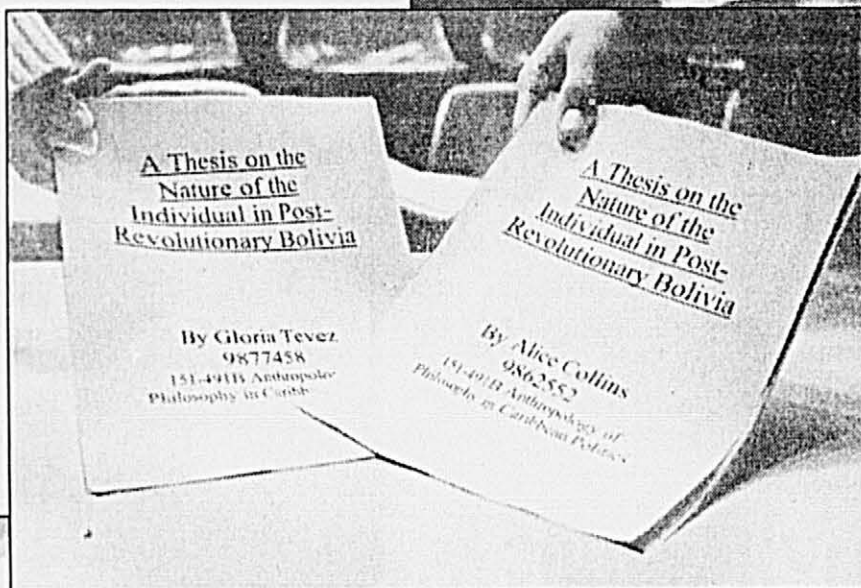
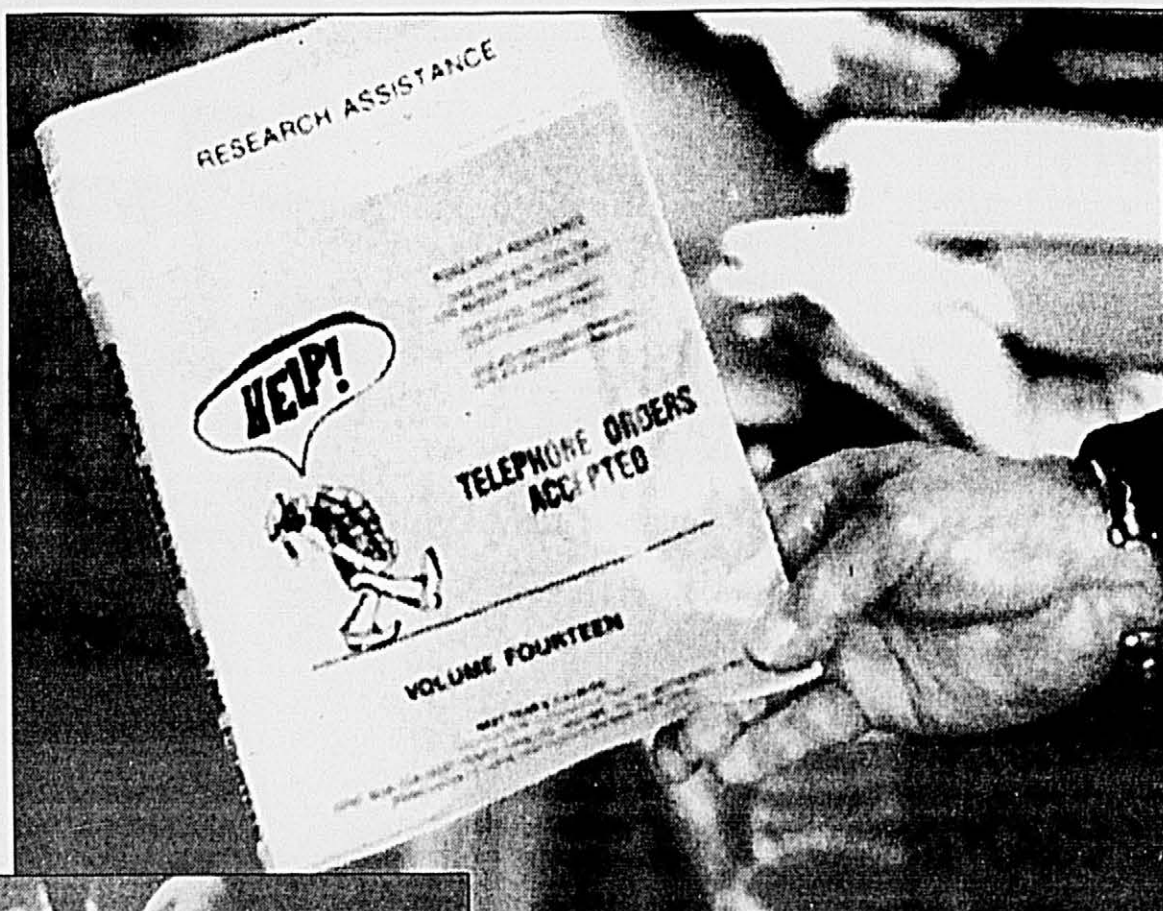
It is 1 am and your term paper is due in 9 hours. You have procrastinated for 4 weeks, but really, you had a lot of other stuff to do. Now the library is closed. How can you possibly research and write a 15-page paper in a few hours? For less money than you would pay to retake the course if you failed, and with a few clicks of the mouse, your problem has been solved.

The answer? Websites like *cheater.com* and *schoolsucks.com* sell term papers covering a wide range of topics, for a few dollars a page. Over the past few years the internet has become an increasingly important medium on college campuses, both for better and worse. Web sites are available to provide students with hard to find information for their papers, while at the same time opening up a Pandora's box of temptations.

While many see this as unethical, the sites flaunt their pariah status to add to their appeal. *Schoolsucks.com*, for example, proudly advertises itself as "the site they warned you against." The papers offered by this and other sites are purported to be available simply to aid students in their research. While *cheater.com*, for instance, offers a disclaimer, "we provide a service for students, like anything it can be abused," the websites also actively promote the more controversial ways in which they may be used. "Click here and your homework worries will disappear,"

*schoolsucks* proclaims.

The rise of such websites has some in the academic community worried. "Honest students hurt when dishonest students cheat," says Professor Morton Mendelson, Associate Dean of the Faculty of Science. Internet plagiarism is one of the issues that he plans to discuss at the upcoming Academic Integrity Forum, in Colorado Springs. Mendelson stresses the importance in today's computer age for professors to take steps which will help prevent plagiarism. Professors must, he said, assign specific, original topics that would be hard to find on one of the term paper websites. For instance, he suggested, an English professor assigning a paper on "Hamlet," should avoid asking for papers about Hamlet's famous "to be or not to be," dilemma. Instead, the professor might want to "discuss how Hamlet's dilemma relates to Stockwell Day's position on child care."



photos by Brie O'Keefe

“While plagiarism may have existed before the internet, there is little doubt that the information era has exacerbated the problem.”

even listed "A," "B" and "C" papers for sale, so that a C student wouldn't have to worry about being held under suspicion if he submitted an A paper. Normally, an excellent paper turned in by a poor student is a professor's first clue that the paper may have been plagiarized.

"Sometimes a paper is just too good," says Mendelson. If a professor suspects that a McGill student has plagiarized, he or she will be called upon to talk with the dean in his or her faculty. The dean will ask the student to explain what he or she has written. One technique Mendelson uses to find plagiarizers is he asks them to explain to him in their own words what they have written. Also, sometimes, he will see "some paragraphs (in a paper) that are riddled with errors, and some that are not," another sign that the student may have submitted a paper that was not their own work.

The main method that professors use to prevent students from plagiarizing is simply, education. Professor Noumoff expressed that it is important "to put students on alert," because plagiarism is "a betrayal of their own self respect and dignity." Indeed, most cases of plagiarism that Mendelson sees are accidental, the result of a student not knowing when to site a source, for instance.

While increasing awareness may help prevent some inadvertent plagiarism, some students see these efforts as only having made them more confused. "You have to be really careful with plagiarizing. As a result of my paranoia I tend to over-cite," said Ella Vanderbilt, a U3 Psychology student.

And while plagiarism may have existed before the internet, there is little doubt that the information era has exacerbated the problem.

"In my gut feeling I can see why people wouldn't feel as bad about buying a paper off the internet as they would about asking a friend to write a paper for them," said Vanderbilt.

Devrim Yavuz, a sociology instructor at McGill, noted that the anonymous nature of the internet may encourage plagiarism, simply because the students may have fewer qualms about selling their work to others. The internet "really minimizes the risk involved for the third party," he said. In addition, he suggested, the ready availability of music and other copyright material online may be changing some students' attitudes towards plagiarism. "The increased legitimacy of piracy can lead some to have fewer qualms about plagiarizing a paper if found on the internet."



Political Science professor Samuel Noumoff

Yet some professors have become so paranoid about students plagiarizing, that their solution is simply not to assign papers at all. Political science professor Samuel Noumoff, for instance, does not assign papers in his introductory course, where the topics would have to be broad. "I don't want the problem of determining whether students wrote their own papers," he said. In his upper level classes, where he does assign term papers, he tries to prevent plagiarism by keeping every single paper he has ever received in his files. Noumoff believes that simply informing students that he has these papers has prevented them from handing in papers written by other students who have taken the course in the past.

If the internet has facilitated plagiarism amongst students, it is also being used by professors to fight back. Both Professors Mendelson and Noumoff were aware that websites exist where professors can have suspected papers scanned for plagiarism. Yet neither has ever used them.

Plagiarism, naturally, existed before anybody had ever heard of the internet. Catalogues used to exist which listed term papers for sale in all subject areas. Some



# Controversial Calendar Pulled from Bookstore Shelves

## Nazi sympathizer's artwork came under fire last week

BY JON BRICKER  
The McGill Daily

McGill Bookstore staff worked quickly last week to pull from store shelves a calendar featuring the photography of well-known German artist Leni Riefenstahl.

Riefenstahl, whose photos and films have earned her a great deal of critical praise, was believed to be Hitler's favourite director and, rumour has it, his mistress. Her credits in the 1930s included *Olympia*, a Third Reich-sanctioned documentary on the 1936 Berlin Olympics, as well as a number of propaganda films for the Nazi Party. "It's really kind of frightening to see things like that for sale at Chapters," said Todd, an Anti-Racist Action McGill organizer who, like many in the ARA, does not use his last name. "Leni Riefenstahl is probably the most influential Nazi propagandist that there was."

Controversy surrounding the calendar began with a letter to The Daily on Nov. 2, in which Michael Dayan describes Riefenstahl as a "despicable historical figure," responsible, during the Third Reich, for "vilifying non-Aryans."

"There are many venues to buy Nazi paraphernalia. Why make McGill one of them?" read the letter.

Following the letter's appearance and a handful of complaints, bookstore staff moved quickly last week.

"The calendar has been pulled from the shelf," said acting head manager Mario Fortino. "Someone expressed concern with

it to one of the managers, who made the decision, and we're sticking with it."

Fortino said he will also meet with members of ARA this week to discuss how to deal with similar problems in the future.

"We're not going to start censoring what goes on our shelves, but if this is an issue, I want to avoid it happening again," said Fortino.

Fortino added that he wasn't sure how the calendar had reached bookstore shelves. "I'm not sure how it was purchased. I believe it was part of a bulk order, but I'm really not sure," he said.

ARA's Todd said he was pleased with how quickly the students' concern was dealt with.

"I was worried that because Chapters runs the bookstore instead of McGill, that it wouldn't be dealt with, but once I got to talk to management, I was happy to see them take their responsibility seriously," said Todd. "I think Chapters has a responsibility not to profit off of Nazism."

He said that although the offending calendar's photography consisted of artful portraits and not propaganda relating to Nazism, it isn't a campus bookstore's place to be glorifying the work of individuals like Riefenstahl.

He said the calendar featured many photos that were likely taken for some of Riefenstahl's Nazi propaganda films.

"To take her artwork out of the social context, that is, genocide, out of which they were taken is ridiculous," said Todd. "There's no mention on the calendar of who she really was."



Leni Riefenstahl calendar taken off bookstore shelves last week

Riefenstahl achieved success as an actress, producer, dancer, and painter in the 1920s and 30s. She earned most of her attention however for films in the 30s, which were praised for the use of a number of innovative cinematographic techniques. Besides *Olympia*, she directed a number of films commissioned by Hitler, including *Triumph of the Will*, a documentary on the 1934 Nuremberg rallies. Although she was accused of complicity in Nazi war crimes and blacklisted following World War II, her career took off again in the 1950s. Still, she never managed to escape criticism for her role in the Third Reich. She made news in 1993 when she was the subject of a documentary entitled *The Wonderful, Horrible Life of Leni Riefenstahl*. Now 97, Riefenstahl remains a filmmaker, even after surviving a recent helicopter crash in Sudan.

# Green Party has High Hopes

## Party leader Joan Russow is out to make some changes elections



BY DARREN STEWART  
National Bureau Chief, Ottawa

The Green Party of Canada sees last week's federal leadership debates as another threat to the integrity of Canadian democracy and hopes voters will make the big parties pay at the polls.

Green Party leader Joan Russow wasn't invited to the debates. She called the country's current electoral system "undemocratic" and "a disservice to the electorate."

Russow said she's concerned that the exclusive debates will hamper the voters' ability to choose the party they like best.

"They looked like five brats fighting in

their sandbox," said Russow, of the leaders' debate. "I should have been there as a mother to supervise."

She said the five major party leaders are ignoring issues like aerial spraying of pesticides, international peace, and genetically modified food.

Russow also said she is the polarization of the electorate, a dangerous trend that is particularly visible in her own Victoria riding. She is up against a Liberal incumbent, Environment Minister David Anderson.

Anderson has admitted he needs to fight for every vote against a new Canadian Alliance candidate who is hot on Anderson's heels in the polls.

Russow has no qualms about trying to steal some votes away from the Liberals' Western cabinet minister and hopes no one hesitates to vote Green simply because they're afraid of electing the Alliance.

"This was the problem when I ran against Anderson last time," she said. "He urged Green Party members to vote for him to prevent the Reform from getting in. Now what we're calling for is to vote for the party you want. Don't vote strategic, don't

vote for the one you want less than the one you want least."

"I think it's a democracy and people should vote for parties they believe in, who say things that they support," said Sierra Club of Canada Director Elizabeth May, an outspoken critic of Anderson's record on the environment.

"Individual candidates, local democracy, members of parliament: even in a system of party loyalty and party unity, individual MPs within the government party deserve to get re-elected for the work they've done," she said. "Individual members of all parties have played roles that voters should take into account in deciding what they think of the national leadership."

Russow also said that the Green Party is considering launching a Charter challenge to protest the existing "first-past-the-post" electoral system in Canada. The Party is pushing for a system of proportional representation that would have let them elect members of parliament in the last election. Holding seats in parliament, she noted, is the only criteria for being allowed to take part in leader debates like the two held last week.

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The present term of Ms Frances Groen as Director of Libraries ends on August 31, 2001, and an Advisory Committee has been struck with respect to the renewal of Ms Groen's term or the selection of a new director.

In order to assist in its deliberations, the Advisory Committee would welcome any comments by members of the McGill community with respect to the renewal of Ms Groen's appointment. All comments will be treated in the strictest confidence by the Committee, and they should be addressed to:

Professor Anthony Masi,  
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# Administrators Seek Explanations for High Drop-out Rates

*Graduation rate lowest among students in Music, Religious Studies*

BY ROBERTO ROCHA  
The McGill Daily

Although graduation rates at McGill remain well above provincial averages, two faculties are falling short.

With a 61 per cent graduation rate in McGill's faculty of music and a 42 per cent rate in religious studies, Quebec's Ministry of Education has been asking questions.

The province's recent request for an explanation for the faculties' low graduation rates has McGill officials scrambling for answers.

Réal Del Degan, director of McGill's office of the Vice-Principal Academic, said that he's happy with McGill's overall graduation rate and that there are explanations for the low graduation rates in music and religious studies.

"Overall, 81 per cent of McGill students graduate. This is much higher than the 63 per cent average for other Quebec universities," said Del Degan.

Del Degan described low retention

theology, for example, get accepted to do their masters of divinity at a Montreal theological college, and leave McGill without really dropping out.

"We want to plot that into our statis-

McGill is really no worse than anywhere else in Quebec.

Nonetheless, Lawton says he is looking hard at how he can raise graduation rates in McGill's only fine arts faculty.

"Although 61 per cent is higher than other Quebec schools, we would like to see more students graduate," said Lawton.

One explanation for the high drop-out rate, Lawton said, is that the private lessons which all music students are required to take, are only subsidized for the first three years of the music program. After that, many students find the cost of completing their degree too high.

"When students have to pay extra for lessons, it can get very expensive," added Lawton.

Lawton also said that between 11 and 17 per cent of music students wind up

"When we admit someone to McGill, we do so with every intention to graduate that person."

rates in religious studies as "not really a problem."

He explained that many religious studies students pursuing their bachelor's of

tics, that these students are actually getting something, and not quitting school," he said.

He said McGill may consider admitting such students as "special students" whose intentions are not to get a Bachelor's degree in the first place.

As for the faculty of music, Dean Richard Lawton says the drop-out rate at



Pierre Alain Parfond

*Only two thirds of Music students graduate*

switching faculties out of concern that they won't find a job when they graduate.

Others still, Del Degan said, find that they do not need a degree in order to find work.

"If you're a good musician, that's all you need to get a job," said Del Degan. "Once students find work in bands or orchestras, there is really no motivation to continue studying."

But Del Degan admitted that that is not an attitude that McGill likes to promote.

"When we admit someone to McGill, we do so with every intention to graduate that person. Some [students] don't realize immediately the benefits of a bachelor's degree to help them reach their career goals. We want them to graduate with critical thinking skills and a richer cultural understanding," he said.

Although investigations by both the music and religious studies faculties and by VP Academic Luc Vinet are underway, changes cannot be made immediately. "Graduation rates take a long time to change," said Del Degan. "Changes made this year will only affect people next year, and those people will graduate in 3 to 4 years. Only then we can evaluate. We are currently analyzing data from 1997. Things may have changed since then."

Lawton estimates his inquiry will last until the end of the academic year.

"We are trying to reach drop-outs by phone to see what happened, and determine why they are not coming back," he said. "We want to find alternatives to throwing money at the problem."

SSMU VP University Affairs Clara Péron suggested an increase in guidance throughout the program to convince students to complete their degrees.

"I definitely hope McGill does not decrease graduation requirements to increase graduation rates," said Péron.

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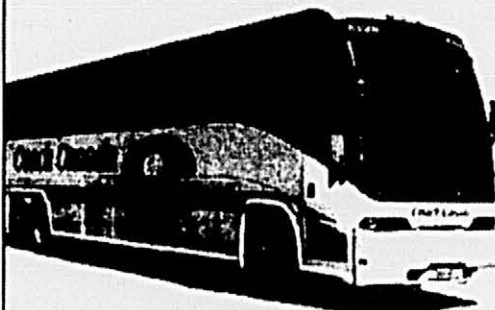
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# SSMU Accused of Racial Insensitivity

## Rejection of BSN constitution angers Black students

BY JAIME KIRZNER-ROBERTS  
The McGill Daily

Members of the Black Student Network are outraged this week, as their new constitution was rejected by the SSMU executive.

BSN members say that the constitution was rejected because of its preamble, which refers to James McGill as a slaveowner and notes the socioeconomic disadvantages Blacks face in society. SSMU must approve all changes to clubs' constitutions.

"We are absolutely furious," said Akin Alaga, a member of BSN. "We're tired of putting up with this kind of thing from SSMU."

Alaga says that SSMU VP Clubs and Services Chris Gratto told him that the constitution was not accepted by his executive because it was "inflammatory" and "exclusionary."

"There is nothing inflammatory whatsoever about the preamble," said Alaga. "And I don't think it is exclusionary to feel connected to our history." Alaga adds that there are a number of non-Black students who were members of the BSN committee which drafted the new constitution.

But Gratto denies telling Alaga that the constitution was rejected because of any such reasons.

"We couldn't pass the constitution because the paper work was not done correctly," he said. He adds that BSN should

have submitted proof, such as signatures, that the constitution was passed by BSN membership. Gratto denies saying anything to any BSN member about the preamble being exclusionary. He later admitted, however, that he may have said such a thing, but that he said it "informally" and not in any official capacity.

"I have no problem with the constitution," said Gratto, adding that he wasn't convinced that BSN members were aware that the document could easily be amended.

"What Chris [Gratto] said is just ridiculous," said Alaga. Alaga says that no other clubs are required to show proof that constitutional changes were approved by the groups' membership. He adds that SSMU VP Community and Events Jeremy Farrell, who is a member of BSN, was present at the meeting where the document was passed by BSN, and in fact voted for the constitution himself.

"I find this whole situation really disturbing," said Alaga. "There is more than a little double-speak going on."

Alaga says that the BSN is preparing to fight SSMU on the matter, and that, as a form of protest, that they will not submit the paperwork that Gratto refers to. Alaga adds that SSMU executive could use some training in racial sensitivity issues.

Gratto says that BSN members are "confused about the situation" and adds that he does not plan to press the issue any further.

Amarkai Laryea, third year law student and SSMU's Student Equity Commissioner, says that the ensuing conflict over the BSN constitution is indicative of a number of problems within SSMU in particular and McGill in general.

"In this university, equity issues are not even a priority and that trickles right down to the SSMU," said Laryea. "Sensitivity towards issues, especially racial issues, seems to be secondary."

Laryea hopes that the recent problems will finally convince SSMU to take equity issues seriously.

"I think that at present SSMU is not adequately trained to deal with issues such as race. They have not taken anywhere near enough interest in getting sensitivity training, which is really strange considering how many problems have arisen in the past."

This is not the first time that SSMU has clashed with the Black Students' Network. In October 1999, the BSN was furious over a letter from SSMU which said that the Africana Congress, a conference held at McGill every February to discuss issues relevant to the Black community, had "no direct impact on the McGill community." In February 2000, an ad by SSMU's newspaper, The Tribune, referred to a black man as a 'spade' and implied that he should stay away from white women. The ad was approved by SSMU front desk staff.

# The Ethical Abyss of Genetics

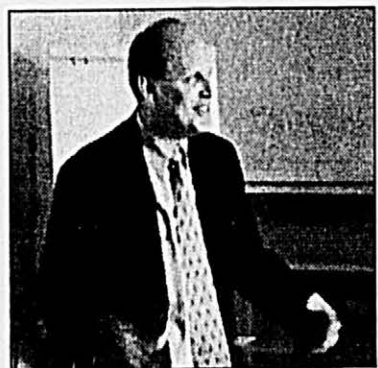
## Visiting prof speaks on the morality of genetic engineering

BY ALEX HALPERIN  
News Reporter

"The birds and the bees don't cut it anymore," said Dr. David Magnus in a short presentation he gave Friday entitled "The Moral and Social Consequences of the Genetic Revolution." In the lecture Dr. Magnus gave ethical synopses on some of the more controversial aspects of genetic engineering.

Dr. Magnus holds a Ph.D. in philosophy from Stanford University and is now a professor at the Center for Bioethics at the University of Pennsylvania.

He began with a quick metaphor comparing electricity to genetic engineering in that both technologies enjoyed astoundingly rapid growth and a lack of thought on their moral consequences when initially introduced to society. He quickly segued into genetics.



Stanford's Dr. Magnus lecturing Friday

One of the leading problems for bioethicists is what Magnus called the "yuck factor" - that is, the belief that, right now, most people have no objections to controversial procedures like cloning except an initial visceral disgust. Like many bioethicists, he fears people will overcome this as soon as they see "a healthy, cute, cloned baby."

His response was a survey of some of the ways that the astounding power of genetic engineering could be abused. Magnus established the foolishness of complete genetic determinism and reductionism in the pre-genetic terms of nature versus nurture. He criticised the media for emphasizing this, pointing to a cover of Time that read "Infidelity: It may be in our genes." He also anticipated the first "genetic determination defense" in a rape or murder trial. As an ethicist he finds it highly unsettling that the new faith in the genetic code would enable people to disavow any responsibility for their actions.

He extended the comparison to eugenics, which is essentially the quest to manipulate the creation of the ideal human. He sees nurture as still holding an enormous influence over human development. Furthermore, Magnus criticized the recent fad for women with "desirable" traits selling their eggs.

"There's a risk that parents won't get what they want," he said. "Who's responsible for that?"

Equally perilous ethically is the idea that genetics have the dominant effect in the development of children. Showing a cartoon of parents ordering "three blondes, long legs and 160 IQ's on the side," in a restaurant, Magnus saw the selling of genetic traits as having the potential "to create a genetic underclass, where all the poor people are fat and bald," and the rich could use this as a method of oppression.

Ronsangels.com, a website that sells models' eggs to prospective parents, uses the same argument to sell its product. "Any gift such as beauty, intelligence, or social skills, will help your children in their quest for happiness and success," reads the website's pitch.

Magnus saved his most vitriolic attacks for the patenting of genetic information, in which it is corporations that determine the prices for genetic probability tests for cancer and other diseases.

"Intellectual property rights are the only area where it's impossible to make headway," he said. He accused Celera, the private corporation that worked with several national governments to map the human genome, of being a corporation reluctant to share its discovery due to the immense potential for profit.

Magnus called for more government regulation of how genetic technology can be used, though he stopped short of making any specific proposals.

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Please return the survey by campus mail to:  
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## comment



BY BEN ERRETT

Canadian political discourse was raised to stellar new levels last week as our illustrious leaders strutted their collective stuff in both official languages. Upon watching the debates, one couldn't help but wonder if this was some kind of a celestial comeuppance; just when Canadians were getting a little too cocky about the sorry state of affairs in the great republic to the south, we were confronted with our own motley crew of bumbler.

Tuesday's French debate was by far the more amusing of the two, if only because none of the leaders, not even Gilles Duceppe, seemed very eloquent in French. Gilles was just picking up speed in his opening remarks when he froze, looked terrified, and started rifling through his notes. He was as hideously out of place as always in his dark suit, looking as though

he should have been showing urns to bereaved relatives in a second-rate funeral parlour in Chibougamau. Stockwell Day proved his capabilities as a true national leader by repeatedly announcing that he was against "two-speed health care." *"Pas de système à deux vitesses!"* said Stock over and over again, showing that he has a firm grasp on both the French language and that pesky health care issue. And kudos go to Alexa McDonough and Joe Clark for jumping in on the anti-two-speed health care front. A strong showing by all, and certainly proof of why francophones should feel at home in Canada.

It took the English debate, however, to really show who had genuine leadership skills. In a move that will surely go down in the history books right alongside Nikita Khrushchev's shoe pounding at the United Nations, Stockwell Day showed Canada that he has the penmanship skills to lead this country with his "No to 2-tier health-care" sign. None of the other leaders showed the vision or foresight to bring a

thick black Sharpie and a piece of shirt cardboard to the debate. One can just imagine Stock brokering peace in the Middle East as Prime Minister by holding up a sign at a key moment that says "No to Senseless Violence." In the corner of the screen, one could see Joe Clark wincing, no doubt thinking "I should have held up a picture of my lovely young daughter."

Mr. Clark was in fine form, looking as though he had shed a couple dozen chins. His spiffy new glasses showed that he certainly isn't yesterday's man, and his constant chortling and hand-rubbing made him look like a second-rate supervillain from the Batman television show.

Alexa McDonough's repeated "two cents" line is sure to win her the votes of the many Canadians who love constant repetition. She does certainly deserve points for her blindingly orange matching turtleneck and blazer, which tested the colour settings on many a television set.

And Gilles Duceppe won the admiration of all of English Canada with his suave ref-

erence to Bobby McFerrin, as he wondered if the Prime Minister's song might soon change from "Don't Worry Be Happy" to "Worry, There's an Inquiry!" Who knew that popular culture could be transformed into such a potent political weapon?

For his part, Jean Chrétien managed to hold his ground by babbling and gesturing incoherently throughout both debates. If looking Prime Ministerial means looking like a confused old man who feels the need to shout about how hard he's fighting for Canada, he can pull it off like nobody's business.

In sum, we as Canadians have a great deal to be proud of as we look at our political system. We have no real chance to change leaders in this election. But in the event that something wacky happens and there's a deadlock, we don't have to worry about any electoral college gobbledygook. Adrienne Clarkson can simply don her finest bathrobe and pronounce the winner. And that, gentle readers, is why Canada rocks the purple monkey dishwasher.

## hyde park



BY JESSE ANDREWS

Anger and more anger were what arose after reading Edward Lee's article last week. Not only was it infuriating in content, but also in style. I am a student in both the faculties of arts and science, and the truth is that my arts classes are much more difficult. This is because that they do not only require going to class, reading the textbook, and regurgitating it on to paper, but they also require interpreting what you have read, saying things eloquently, and being able to back up what you say. There is no doubt that science classes require lots of time, effort and understanding, but the truth is that your personality is never a factor in the assessment.

As I walk through this world, my thoughts accumulate around the poets

## Arts Takes Imagination and Personality

which I assess in my English classes, the disturbing philosophical issues which are brought up in my existentialism classes, and the never ending axioms brought up in macro economics. I am not only at school to get a job when I get out, but to learn something for the sake of learning. Any arts student will tell you the same thing, and believe it or not, this is what we talk about when we smoke our cigarettes on the "Steps." Things we talk about in class with our professors are things we talk about when we get home. They never leave us.

In Edward Lee's article, he refers to how arts students must have cigarettes after stressful classes like the "Art of Listening." This is not the case. This is a generalization, unwarranted and unfounded. If the author had any inkling what so ever he would realize that the "Art of Listening" is not even a course offered by the faculty of arts, and it isn't even held

in the arts building. And as for smoking, some people say there are science and engineering students, who don't even look like smokers, who smoke about 4 cigarettes in 10 minutes. Give me a fucking break. Some arts students smoke, because we make friends in our classes, and like to chill when we get the chance. It's less often than a science student may think. Some people have papers coming out their ass and can't even go out on the weekends, because they have to think of the "right" way to say things.

The author's ignorance is the size of the sky, and I do not wish to attack him, as he did every arts student at McGill. However, it is this type of ignorance which has created the malevolence in our society, and must not be taken lightly at any cost.

Jesse Andrews is a U3 English and Environmental Science student.

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6:00 PM

## CULTURE MEETINGS:

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## PHOTO MEETINGS:

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## MIND&amp;BODY

## MEETINGS:

FRIDAY 5:00 PM

EVERYONE WELCOME!

ALL MEETINGS IN SHATNER B-03

## PEDIGREE GIRLS

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Boy, Steph and Jenn sure  
became friends fast.



Yeah. I mean, they're so  
mismatched. What are  
they doing together?



Like, what *aren't* they  
doing together?





# letters



## ARTS AND SCIENCE INTERCONNECTED

I'm writing in response to the recent "debate" regarding Arts and Science students at McGill (November 6). I just wanted to comment on the fact that (whether we like it or not) both arts and science are interconnected regardless of your field of study. Arts often raises the questions that science tries to answer.

Arts and Science students are usually streamed separately and we tend to want to stake out and defend our territory. Where does this leave students, like myself, who have one foot planted neatly in each camp? If I told you that I'm a psychology student, would you be able to tell my faculty? My degree? My workload? Probably not at first glance. Even though the psychology department is administered by the faculty of Science and housed within the biology building, its programs are offered to both B.Sc. and B.A. students. In the same classroom, arts and science students sit side by side, handle the same amount of reading, panic over the same exams and hand in the same term papers. Where do we get the absurd notion that the only reason someone would choose an arts degree is because they couldn't hack it in science?

When Mr. Lee refers to the students smoking on the arts' steps, maybe he doesn't realize that you don't have to be an Arts student to park your car in front of the most centralized building at the University.

Whether we like it or not, arts and science depend on each other. Still wondering to which camp I belong? Let's see, this semester I took "Introduction to Philosophy" and "Deviations in Childhood Development." Next semester I'm looking at chemistry and anthropology. Oh dear, I guess that doesn't help very much. Oh well, at the end of the day, does it really matter which letters I stick next to my name? To those who truly believe that their employment opportunities hinge on whether they took "Particle Physics" or "The Art of Listening," you still have a lot to learn about the world outside the ivory tower.

Sarah Kissel  
U3 Psychology

## McPHEE DISPLAYS ARROGANCE

Kevin McPhee displays his unending arrogance in his hyde park (November 9). A couple of facts: McPhee made 15,300 in salary plus spending allowance last year, spent months working on a cold beverage agreement, spent money as though the CBA funds would be coming in, and then the whole thing blew up in his face as students voted against his pathetic idea. But for some strange reason, perhaps the same reason Americans may have elected Bush last week, McPhee was re-elected — but do we really have to listen to his whining? Students think that SSMU is a huge waste

of money and time. That's why we never show up to the dumb SSMU events, and that's why most of us don't vote. Perhaps students would start caring if we were able to get rid of the mis-leaders, half-truthers and the general arrogance that characterizes our SSMU representatives.

Erin Volpe  
U2 Physics

## LET'S THANK SSMU!

As a student politician who has dedicated three years of service to the students at McGill I am terribly insulted by the Hyde Park article of November 6th. It is an affront to the dedicated individuals who work hard and sacrifice on behalf of the student body. While student politicians and the SSMU executive in particular are not criticism-free, it is the job of those who wish to do so to get their facts straight. First of all, on the issue of salaries for SSMU executives, the effectively minimum wage that they receive is a mere pittance for the huge job they do and the fact that many of them need to take an extra year at McGill, sacrifice a year of their lives, to take on the job.

Second, the issue of government funding for universities was a major part of what President Baraniak dedicated himself to last year. He has worked hard with student federations as well as other student societies to lobby the government for more funding. On the issue of differential tuitions, President Baraniak and the other SSMU execs fight hard for this issue because it does in fact affect a great number of students, not just them, and because it is a discriminatory policy which is completely un-Canadian and an insult to all the students from outside of the province. Sure, Quebec students pay taxes here, but I pay my taxes in Ontario...does this mean that all Quebec students should pay higher tuition in the rest of the country?

What it really comes down to is that the SSMU executives do a fantastic job working on behalf of students and if people like Aaron Maisonneuve-Raml would actually take a moment to stop criticizing, speak to student politicians and learn about the issues (the truth, not dogma) then perhaps we would have a much less apathetic and less ignorant student body.

We should all take a moment to thank: Wojtek, Kevin, Chris, Clara, Mark and Jeremy for their hard work and their dedication.

Greg Aronson  
U3 Political Science

## GANG UP ON MINERS

With reference to this whole Arts versus Science thing, I feel we should drop the whole issue and just gang up on the mining students, because there are only about ten of them.

I mean, sure, if I was feeling vindictive, I could point out the science students who wrote in that of course your classes will seem harder if you're functionally illiterate. But I won't say that, in the spirit of peace and brotherhood that we ought all be mindful of at this fine institution.

D. J. Waletzky,  
U2 Political Science

# Self Expression Happens in the Weirdest of Places

I can't prove this historically, but I'd sound smart if I opened by stating that, since the advent of the public washroom, there have been people who write on the insides of bathroom stalls. And it's probably true.

The last time I ever wrote on a bathroom wall was in the sixth grade, in an effort to get even with an ex-boyfriend (if you can even call it that) who had spread rumors about me around our middle school. Not with a mere pen or pencil, mind you. Hard-core eleven year old that I was, I was not satisfied until the paint on every stall was adequately chipped to read "Brent is a dick."

I think that's the only time I've ever defaced public property. Well, saving that night at the Molson party last September when, not in the most sober of states (thoroughly trashed actually), I wrote a note in marker on the door of the girl moving into my old room in Gardner. (Sorry about that Heather...whoever you are.)

But drunken ramblings are a story all their own. What I'd like to shed light on this week are the unique texts that present themselves on none other than the public women's restrooms at McGill University.

I'm sure there are many readers who find something to be inherently lame in calling bathroom walls "texts." Yet please keep in mind that the act of writing on walls is, almost by definition, empowering. And in this case, because such creativity takes place in the most interior facets of feminine space, it provides insight into a uniquely female experience, which rather conveniently suit my purposes quite well.

Moreover, people go to the bathroom a lot; this is a fact. So in effect, because the writing on the stalls here at McGill

get infinitely more weekly readership than my column, "shedding light" may not even be an appropriate phrase. But nonetheless, I took a notebook into some women's rooms on campus this week, and will now share with you some of my favorite findings.

Our first category is the political forum, which ranges from the social reformer:

"Acknowledge your privilege and the people you step on daily."

To an election debate that spans from adherence to the Bloc:

"The Bloc wants change and they will represent the quebecois people the way we deserve."

"Federalists or Separatists, the Bloc is working for Quebec."

And support for the Alliance party:

"Hiller lives within us."

On a lighter note, some advice:

"Love life"

"Don't rely on anyone."

"Bi is the best of both worlds."

"Become Amish."

Moving on to the more abstract social commentary:

"The fat man walks alone."

"So does the skinny woman."

"And the fat woman walks more alone than the fat man, and way more alone than the skinny woman."

Then the quandary of cultural studies major:

"Is heterosexuality just an institution so deeply ingrained that we follow it?"

And if you think there are no more hopeless romantics:

"Desire is the tyrant of my emotions."

Lastly, here's a question on the wall I found particularly interesting:

"Should I have an abortion?"

Well, given that I've already exhausted



my opinion on this issue, but more so because I don't have the stomach to piss off any more living saints, I'll decline to comment here. For the curious, I suggest you check out the many responses to this query for yourself on the second floor washroom of the Leacock building. Right side.

As for the rest of them, what can we get from all this? I mean, these writings occupy far too vast a territory to make any broad coherent statements about what young women actually think about while in the washroom between classes, let alone in a single concluding paragraph. However, what I can reflect on is what isn't being talked about. And quite paradoxically, it is the subject most commonly associated with bathroom etchings: the opposite sex. Sorry boys. No mention of you.

With that in mind, I can therefore declare that the overriding theme of women's room walls at McGill University is one of independence. For those of you who thought that analyzing bathroom walls was lame (don't worry, I myself fought against the "select all" - "delete" reflex on several occasions), I hope you can now see, as I do, that it can't possibly be, since there can never be enough reminders out there of women's liberation.

Fembot is written by a female McGill student who wishes to remain anonymous. Her column appears on Mondays.

## LIFE...(it felt spongy) by Claire Blanchet



ERNIE WASN'T EVEN NERVOUS. HIS BIG BROTHER HAD SAID HE LOOKED "HANDSOME AS HELL" FOR HIS DATE.

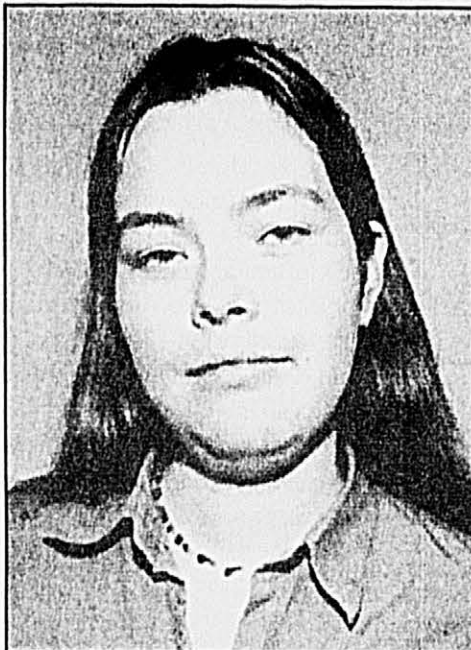
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# On the ballot...

## McGill students vie for federal office



**Name:** Willy Blorune  
**Age:** 19  
**Program:** UO Arts  
**Extra-curricular:** theatre, NDP McGill, FTAA Alert, Save The Daily Coalition  
**Party:** New Democratic Party  
**Riding:** Westmount-Ville-Marie

### What can you tell me about your riding?

"It has both a really high student population and Westmount. So, there are two sort of opposing forces in the riding with, I think, different interests. But I feel that there are a lot of issues that apply to everyone."

### What is your experience in federal politics?

"I've been Women's Coordinator for New Democratic Youth of Canada, a federal council delegate, a Women's Director for Ontario's provincial youth wing, and a provincial council delegate."

### Why are you running?

"Everyone interested in politics wants to see if they're cut out for public life. I wanted to see how I'd do on a public stage."

### Why run for the NDP?

"I really believe in policies that support the people that the current system treats badly. The NDP seems the right party to do that."

### What would you do if you won?

"Tuition is really important. It's horrible that students are graduating now with so much debt. My main priority would be lower tuition fees. I know health care isn't an issue which really interests students, except that it's a broad issue that really can affect all age groups."

### What is the biggest obstacle to your candidacy?

"Some people discredit me because I'm 19. But I also found that, when I go door-to-door, people really admire young candidates. It's something that people think is interesting and that will make them remember me."

### How do you see the opportunity for young candidates?

"I'm fairly sure the NDP is the only party that actively seeks youth, women, visible minorities, and sexual minorities to run, to present a more equitable picture of the country. They also encourage young candidates to overcome financial barriers to running."



**Name:** David Horlock  
**Age:** 22  
**Program:** U3, International Development  
**Extra-curricular involvement:** Greening McGill, NDP McGill  
**Party:** New Democratic Party  
**Riding:** Trois-Rivières

### What can you tell me about your riding?

"Shediac is among the Greening McGill. It's just about the largest in Canada. It runs from the Quiet Charlotte Islands and goes north to the Yukon. It's about one-fifth of B.C. It also includes the Nisga'a territory."

### What are your thoughts on what's gone on with the Nisga'a natives?

"The MP in my riding was the Ketchikan Alliance's original critic. Everything he did was so unproductive. It was really sad to see that for the Nisga'a people. Our MP didn't make it easy for them even though they had a lot of back-up from people here in the riding."

### What is your response to the criticism that the Progressive Conservatives are a dying breed?

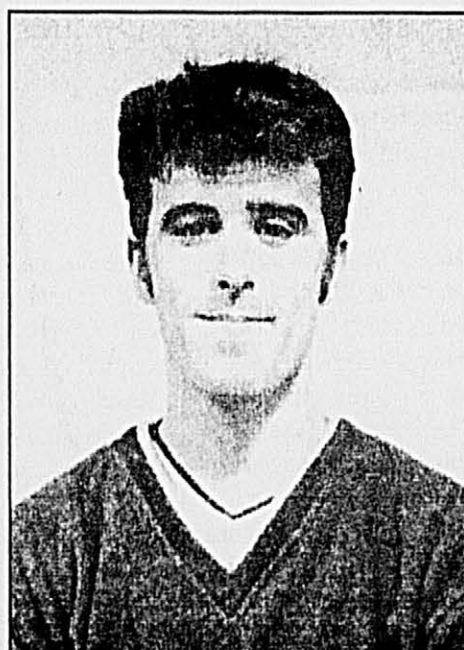
"It's a really hard job, especially for a party leader. I do. Clark lives on the pages of the book in the trunk of extinction. But people really have to see what the Canadian Alliance really want to be moving towards something's so right wing that it must be afraid to live in a country with the Canadian Alliance as the government."

### What do you see as the biggest election issues facing Canadians?

"For me, the big issue is health care and the reduction in transfer payments by the Liberals. That's something the PC Party will return. In B.C. and all over Canada, the health care system is in shambles. I live in a rural community with doctor shortages and no specialists. You have to be medicated to Vancouver for anything worse than a broken leg."

### Why does it signify that the PC Party is running students as candidates?

"I think my running shows that the PC party is a really diverse party that's open to all sorts of candidates."



**Name:** Matt McLaughlin  
**Age:** 19  
**Program:** finished first year of Linguistics BA program, but taking the semester off  
**Extra-curricular involvement:** Queer McGill, Save The Daily Coalition, FTAA Alert  
**Party:** New Democratic Party  
**Riding:** Verdun-Saint-Henri-Saint-Paul-Pointe-Saint-Charles

### What is your political experience?

"I've participated in elections before, with the Liberals actually."

### Why the change in allegiances?

"A lot of it has to do with my program. International Development Studies gives you a new outlook on the people of the world that's really shifted my outlook to the left."

### What's the point of fielding a candidate if the NDP doesn't think it can win in Trois-Rivières?

"There are always people out there that would like to vote NDP. If they don't have that option, that's the party letting down its supporters."

### What are the biggest election issues facing students?

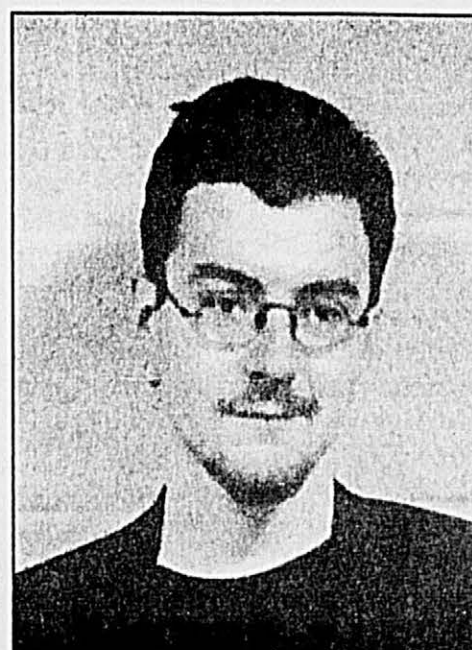
"The big issue is accessibility. We've seen a doubling of student debt load over the last decade or so. The NDP has promised cutting tuition and interest-free loans. But quality of education is also a big issue. We have fewer teachers and crumbling buildings. More money is definitely needed for that."

### You mentioned you're studying International Development Studies. What do you think should be the Canadian government's role in the developing world?

"Of course, there's a role for Western countries to give aid to developing countries, but there are some serious questions about how to approach this and how we can give developing countries autonomy to develop themselves. We can't just say 'here's some aid money, now do it our way.' That's something I would really like to work on."

### What do you see as the biggest obstacle to your candidacy?

"My name is in a riding that is 200km away from here. It's hard to spend any time there at all."



**Name:** David Horlock  
**Age:** 22  
**Program:** U3, International Development  
**Extra-curricular involvement:** Greening McGill, NDP McGill  
**Party:** New Democratic Party  
**Riding:** Trois-Rivières

### What is your political experience?

"I've participated in elections before, with the Liberals actually."

### Why the change in allegiances?

"A lot of it has to do with my program. International Development Studies gives you a new outlook on the people of the world that's really shifted my outlook to the left."

### What's the point of fielding a candidate if the NDP doesn't think it can win in Trois-Rivières?

"There are always people out there that would like to vote NDP. If they don't have that option, that's the party letting down its supporters."

### What are the biggest election issues facing students?

"The big issue is accessibility. We've seen a doubling of student debt load over the last decade or so. The NDP has promised cutting tuition and interest-free loans. But quality of education is also a big issue. We have fewer teachers and crumbling buildings. More money is definitely needed for that."

### You mentioned you're studying International Development Studies. What do you think should be the Canadian government's role in the developing world?

"Of course, there's a role for Western countries to give aid to developing countries, but there are some serious questions about how to approach this and how we can give developing countries autonomy to develop themselves. We can't just say 'here's some aid money, now do it our way.' That's something I would really like to work on."

### What do you see as the biggest obstacle to your candidacy?

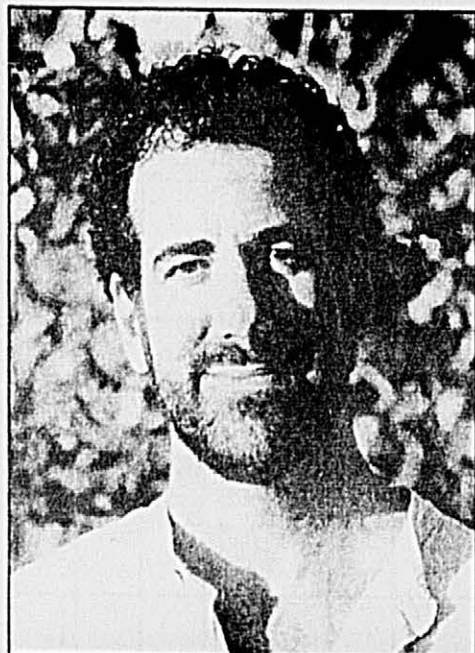
"My name is in a riding that is 200km away from here. It's hard to spend any time there at all."



BY JON BRICKER  
The McGill Daily

While many students rarely even make it out to vote, these eight McGill students are giving it all in the upcoming federal election. In the midst of midterm madness and the late fall assignment rush, these students have federal parliament on

their minds. While the two parties expected to score biggest on November 27, won't be putting any McGill students' names on the ballot, and while these student candidates won't likely be going to Ottawa, rest assured that these eight are debunking the notion that students just aren't interested in politics. Last week, the candidates put all down campaign posters and sat down with The Daily to discuss Canadian politics and their hopes to effect change.



**Name:** Brian Sarwer-Foner  
**Age:** 36

**Program:** Second year, Ph.D. Communications  
**Extra-curricular involvement:** FTAA Alert, PGSS representative to Environmental Policy Work Group  
**Party:** Green  
**Riding:** Westmount-Ville-Marie

**What can you tell me about your riding?**

"It's a great riding. It includes downtown, Old Montreal, McGill, Concordia, and most of the places I hang out.... It gives you a real pride in your riding to run in an election."

**What is your Political Experience?**

"I also ran in the 1997 federal election, though I really don't consider myself a federal politician."

**What is the importance of parties that don't really expect to elect any MPs?**

"It's to make sure we don't get left out of the discussion. It's equally important that people, if they think that the environment is important and that the Liberals haven't done a good job with it, vote Green. The more votes I get, the stronger the environmental lobby will be. The Green Party is the only one that stands up for environmental and social policies so that people can lead a life that doesn't destroy the environment."

**Why run for the Green Party?**

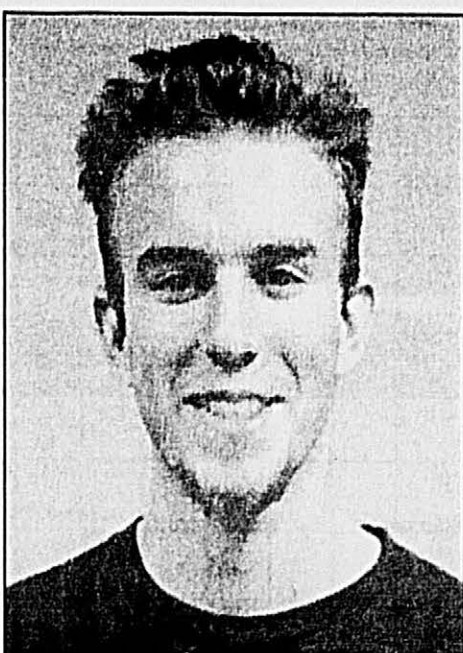
"Clearly, they're the party that stands up for the environment and reasonable social policy so that people can lead a more peaceful life in a way that doesn't destroy the environment."

**What would you do as an MP if you won?**

"I'd promote alternative technologies, government subsidies to support environmentally benign technologies. I'd be a big proponent of environmental communication too. The Liberal government had agreed to work on environmental communication [at an Earth Summit] in Rio de Janeiro. It was all designed and ready to go and the Liberal government didn't fund it. That was a real opportunity missed."

**What is the biggest obstacle to your candidacy?**

"The election came at a very inconvenient time, especially for students. Fundraising and putting up posters at the same time you're trying to worry about school, is really tough."



**Name:** Jan Schotte  
**Age:** 21

**Program:** U3 Architecture  
**Extra-curricular involvement:** works at the Architecture Café once a week  
**Party:** Green  
**Riding:** Outremont

**What is your political experience?**

"I've been involved in politics for 7 or 8 years. I was involved in the Conservative Party since 1993, right up until about a year ago."

**Why the change of allegiances?**

"I've always had strong feelings about environmental and urban issues. I used to think I could make those concerns part of a governing party's policies. I realize now that it's better, instead of compromising on certain issues, you should go for all you believe in."

**Why are you running for office?**

"I've always been involved in environmental activism, bike activism especially. I'm also very interested in urban planning. I think we've got to approach urban planning differently."

**Why the Green Party?**

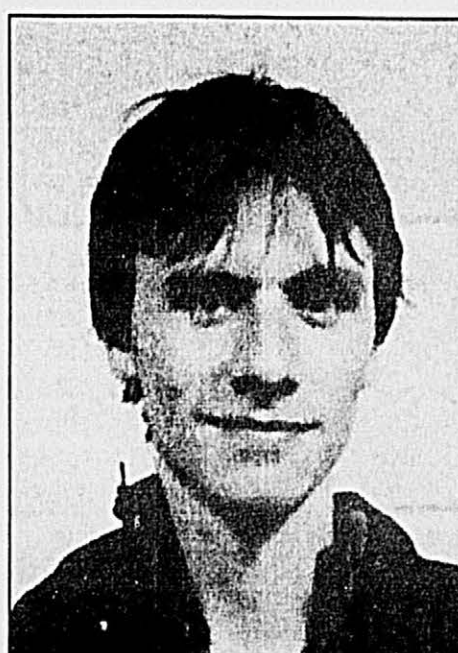
"They want to move away from car-oriented transportation culture, to something more sustainable. They're also working on organic farming and putting labelling on genetically modified foods or even banning them outright. That's something that the Liberal government has really failed at."

**What is the importance of parties that don't expect to elect any MPs?**

"I debated that question for a long time, whether it would be better to work within a larger, more established party and push for change, or to work with a more fringe party. I decided to work with a party that's more on the fringe. But we still take things seriously. If Canada had a proportional representation system, then we would have elected as many as three MPs in 1997."

**How do you see the opportunity for young candidates?**

"Small parties have always done a better job bringing in youth candidates. One of the biggest obstacles is a financial one. To run, someone has to post a \$1000 bond, even though it is returnable."



**Name:** Tim Spurr  
**Age:** 20  
**Program:** U1 Civil Engineering  
**Extra-Curricular:** NDP McGill  
**Party:** New Democratic Party  
**Riding:** Longueuil

**Why are you running?**

"I want to make sure that the NDP can call itself a national party, that it can field candidates in every riding. It's important to give people the opportunity to vote NDP, no matter where they live."

**Why run for the NDP?**

"I don't think any other party has any other ideas like what the NDP is proposing."

**What are the big election issues for you?**

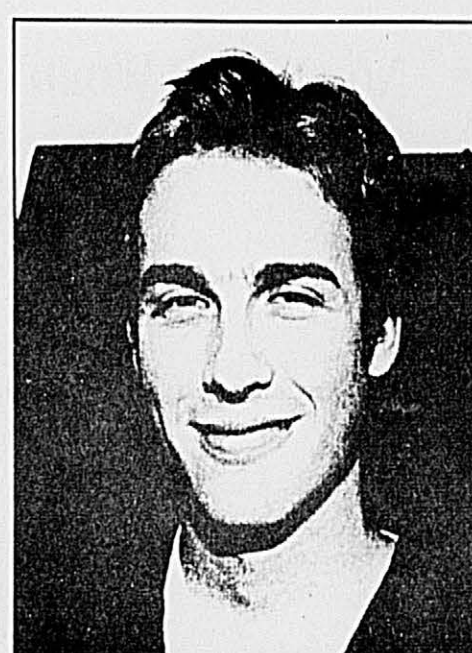
"Personally, globalization is a big issue. It's happened so fast, too fast for everyone to be up to speed with what's going on. Environment is the other big one for me."

**What are the big election issues for students?**

"Obviously a big thing for students is tuition. The NDP has proposed to roll back tuition back to 1995 levels. But funding universities and post-secondary institutions is a big deal too. Finding facilities, infrastructure, libraries, so people can be assured of getting a quality education, is a big deal to me."

**What would you do as an MP if you won?**

"My personal priority would be environmental issues and foreign policy issues. But I also realize that a lot of work has to be done with health care and social programs that have been dismantled in the last couple of years."



**Name:** Nicolas Vikander  
**Age:** 21  
**Program:** U2 Joint Honours Physics and Math  
**Extra-curricular:** Science Undergraduate Society Council, NDP McGill, anti-CBA campaign  
**Party:** New Democratic Party  
**Riding:** Mercier

**Why are you running?**

"I'd enjoy the job a lot. There are a lot of ways in which the system could work better, in terms of democracy and bringing people to get involved in the community. A lot of issues don't get the right attention, things like health care, NAFTA, the FTAA, and proportional representation. Even if I don't win, just bringing these issues up will do some good."

**What would you do as an MP if you won?**

"If I won, I think I'd like to do two things. I'd like to be really present in the riding to give people some sort of say. I'd also like to raise the trade issue a lot more. The NDP trade critic, Bill Blaikie, has done a good job, but even more could be said about it."

**What are the biggest election issues facing Canadians?**

"The big issue on all the parties' minds is what to do with the surplus. The NDP is really special in terms of what it wants to do. They're talking about more money to health care and education. The NDP is the only one who seems to realize that this money should be invested in the social programs."

**What are the biggest election issues facing students?**

"One of the biggest issues facing students is obviously tuition fees. They've increased across the country. The NDP has plans to roll those tuition levels back. Corporate involvement is another important issue. The more public funding universities have, the less dependent they have to be on these corporations."

**What are the biggest obstacles to your candidacy?**

"There's the sense among some people that they shouldn't bother voting for a party that they don't think is going to win. There's no debate that way over who has the right priorities."



I2

# McGILL DAILY Compendium

NOVEMBER 13, 2000

## FUN FACTS ABOUT OUR FOUNDER

Though W.E. Gladstone Murray, the founder of this newspaper, was generally known for his firm handle on the written word, it is a little known fact that he was also quite involved in the early jazz scene on the continent. He played a mean bass clarinet and would frequent speak-easies in Illinois under the pseudonym of "Mad Glad." While he was in Chicago, one famous February, he was nearly assassinated in the Valentine's Day Massacre. For a short while, he went undercover in an all girls reggae band in order to escape both The Untouchables and his former friend Al Capone. The band toured through Newfoundland for several months, but Murray was unable to keep his secret identity as a man secret for very long. Soon, his lazy eye began to wander and the cat was let out of the bag when one of his fellow bandmates mysteriously became pregnant. The impregnated musician stayed in Newfoundland and after an unusually long



## NORWEGIAN WORD

BY DEREK BOWMAN  
The Manitoban

### ACROSS

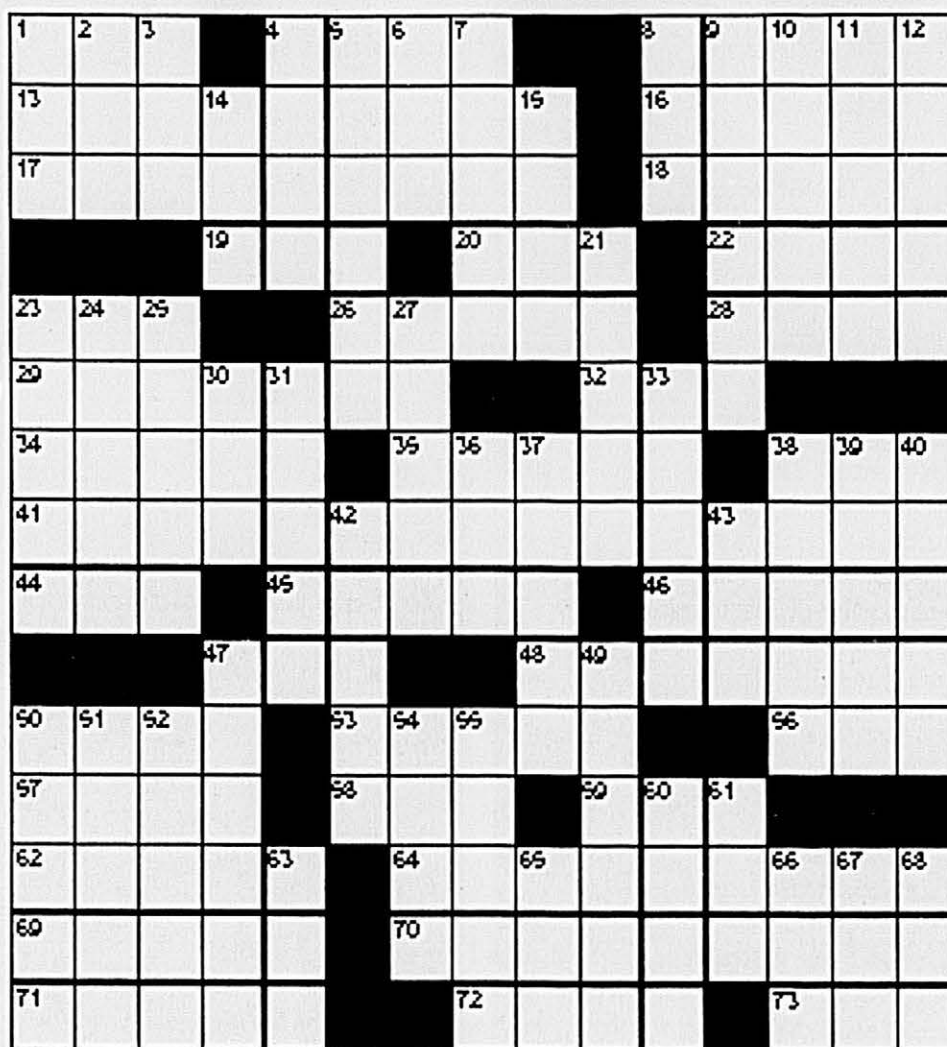
- 1 Amniotic \_\_\_\_
- 4 Conceal with the hand?
- 8 Maturing
- 13 Westminster's address
- 16 Type of code or system
- 17 Wings frontman
- 18 Conspicuously successful
- 19 Canada's Idaho?
- 20 Annoy
- 22 Decays
- 23 Letters on a Hawaiian Tropic bottle
- 26 Each
- 28 The fat in Tuesday
- 29 Steak \_\_\_\_
- 32 Campaign promise, to a cynic
- 34 Sigourney Weaver movie
- 35 Actress Winona
- 38 Toronto museum
- 41 Where we all live
- 44 The sun in Spain
- 45 Goddess of the Hunt
- 46 Salesman's target
- 47 Spy writer Deighton
- 48 Bill voted on in the US
- 50 Capital of Italy
- 53 Sir Francis \_\_\_\_
- 56 007 or 86
- 57 Privy to
- 58 Scatter seed
- 59 "\_\_\_\_ of Steel"

- 62 Blockhead
- 64 It's in my eyes
- 69 Not Guffman?
- 70 It seems so far away
- 71 "My hair stood \_\_\_\_!"
- 72 Sonny & Cher, and the Captain and Tenille
- 73 Big galoot

### DOWN

- 1 "Cheers" bartender Malone
- 2 "Who Wants To Be a Millionaire?" network
- 3 "Road To Avonlea" network
- 4 Pile of material to be burned
- 5 More crafty
- 6 Actor Chaney
- 7 "Firefly Summer" author Binchy
- 8 "Calling all cars" broadcast
- 9 Beatle Harrison
- 10 Deserving, as punishment
- 11 Canada-U.S.-Mexico pact
- 12 Sheen
- 14 "The Raven" poet's initials
- 15 Un-natural blonde, for instance
- 21 Woody tissue
- 23 Doesn't go
- 24 Fossil: prefix
- 25 Luxury
- 27 Vice \_\_\_\_
- 30 Nbr. listed next to "Fax:"

- 31 Battery terminal
- 33 Baghdad resident
- 36 Chow \_\_\_\_-Fat
- 37 Receiver's "coverage", to an announcer
- 38 "Life-of-the-party" types
- 39 Leading, as a game
- 40 Bullying type
- 42 Gales or breezes
- 43 Campaign for office
- 47 The Walrus
- 49 Makeshift shelter
- 50 The talentless one
- 51 America's finest news source
- 52 The world according to Bizet
- 54 Stringy
- 55 Growing like \_\_\_\_
- 60 Weeks off, in the NFL
- 61 Type of camera
- 63 Paycheque stat.
- 65 Omaha Sch.
- 66 "The Piano" heroine
- 67 Catch 40 winks
- 68 It may be electric or private



### MONDAY, NOVEMBER 13

"Two Parties or Social Justice? A Case for Political Choice in Elections" with former NDP leader Ed Broadbent discussing the future of the Canadian political landscape. Shatner ballroom, 12 pm.

### TUESDAY, NOVEMBER 14

"NAFTA, the FTAA, and the Summit of the Americas" - an educational workshop on globalization and free trade. Shatner building, 4th floor clubs lounge, 5:30 pm.

"Contemplation and Meditation: Buddhist and Christian Monastic Practices" with Dr. Fabrice Bl  . Birks Building, 3520 University, Rm. 001, 1:00-2:30 pm. Contact Victor Hori at 398-1347 for more info.

### WEDNESDAY, NOVEMBER 15

SSMU Open Meeting. All are welcome. Express your concerns to the SSMU Executives. 1:30-3:30, Shatner 302.

Michel Chossudovsky of Ottawa University delivers a lecture entitled "Globalization, Free Trade, and the American Empire." Adams auditorium, 7 pm.

Dyke Days. Events in the Women's Union space in Shatner all day, continuing to the 17th.

"MORE THAN GODOT: Shorter Plays by Samuel Beckett." McGill Mainstage presents a series of plays by playwright Beckett. Moyse Hall, Arts Building, 853 Sherbrooke St. W., 8 pm. Contact the English Department Office or 398-6070 for tickets or information.

### THURSDAY, NOVEMBER 16

"Provoking Transgressions: Elizabeth Stoddard and 19th Century US Women's Writing" with Dr. Lisa Radinsky. Arts Building Rm. 255, 4 pm.

Dyke Days. Events in the Women's Union space in Shatner all day, continuing to the 17th.

"MORE THAN GODOT: Shorter Plays by Samuel Beckett." McGill Mainstage presents a series of plays by playwright Beckett. Moyse Hall, Arts Building, 853 Sherbrooke St. W., 8 pm. Contact the English Department Office or 398-6070 for tickets or information.

### FRIDAY, NOVEMBER 17

"Health: Globalization's Sick Patient" - speakers include Maude Barlow of the Council of Canadians, Shree Mulay, Mira Shiva. Contact 982-6606x2247 for more information. Leacock.

"The Stockwell Day Phenomenon: Religion, the Media, and the Canadian Election" with Peter Stockland, Editor-in-Chief of The Gazette. Leacock 738, 1 pm.

Dyke Days. Events in the Women's Union space in Shatner all day, ending today.

"MORE THAN GODOT: Shorter Plays by Samuel Beckett." McGill Mainstage presents a series of plays by playwright Beckett.

## THURSDAY'S SOLUTION

### ACROSS

1. CA,LA,MA,RI
5. S+LOPES
10. 10S(EVEN)\_TY
11. GAGA+RING
12. GO(D)P+AREN'T
13. TROPER(rev.)
14. S(O)F
16. MASTER RACE (anag.)
19. PRO(PAGAN)D+A
20. B(E)AR
23. RU(N)IN
24. EPISCO+PAL (copies anag.)
27. DOTTIER (anag.)
28. BOO(M)B+OX
29. DESERT (2 defs.)
30. A+STEROID

### DOWN

1. "COSIGNS"
2. LIVED (rev.)
3. MA+NRAY (varn rev.)
5. "RHYME"
6. LIGHTERS (anag.)
7. P(ARSON)AGE
8. SINCE+RED
9. A+GI+SATED
15. FO(OTNOT)ES (Tonto rev.)
17. AMATEURS (anag.)
18. J(AUNTIE)R
19. PA(RAD+E)D
21. RE(LAX)ED
22. AC(TON)E
25. I+CB(M)S
26. PABLO (acronym)

Moyse Hall, Arts Building, 853 Sherbrooke St. W., 8 pm. Contact the English Department Office or 398-6070 for tickets or information.

### SATURDAY, NOVEMBER 18

"A Celebration of Multiculturalism, the Heart of Our Community" with special guest Lloyd Axworthy, former Minister of Foreign Affairs. 2093 Frontenac St. (right beside Metro Frontenac), 2:30 pm. Contact Kathryn MacDougall at 526-3737 for more info.

"MORE THAN GODOT: Shorter Plays by

Samuel Beckett." McGill Mainstage presents a series of plays by playwright Beckett. Moyse Hall, Arts Building, 853 Sherbrooke St. W., 8 pm. Contact the English Department Office or 398-6070 for tickets or information.

### SUNDAY, NOVEMBER 19

McGill Institute for Learning in Retirement Open House. 688 Sherbrooke St., 2nd floor, 1-3 pm.

Send your McGill and/or community events listings to [events@mcgilldaily.com](mailto:events@mcgilldaily.com).



# More than a (Bleak) Feeling

*More than Godot brings Beckett's lesser known works out of the woodwork*

BY J. KELLY NESTRUCK  
The McGill Daily

Beckett is back. Not that he ever left. With successful productions of his most famous plays produced in Montreal in the past couple of years (Centaur's *Waiting for Godot*, Infinitheatre's *Endgame*) and multiple film versions popping up (three productions at the Montreal International Film Festival, including Atom Egoyan's *Krupp's Last Tape*), it seems as if he is more with it than ever. McGill has jumped on this trend with a course dedicated to Beckett and playwrights he influenced this year in the English Department, as well as the Drama and theatre program's production of *More than Godot* that opened last Wednesday night.

*More than Godot* is the presentation of a series of 11 of Beckett's shorter and lesser known works. They range from poignant to down-right bizarre.

Beckett's message in all of his plays is that existence is futile. Forget any uplifting message: to him God is dead, life sucks. The disembodied voice in *Rockaby* explains it well: "Fuck life." It may seem as if the timing of this production during stressful term paper time is a ploy by the English department to reduce enrolment.

Luckily, director Bryden MacDonald has brought out the comedy where appropriate in these short pieces. Some, while definitely not light-hearted, are staged with a certain

amount of humour and contrast the bleak-er pieces nicely.

The most astounding part of this production is the amazing amount of talent to be found in the acting. Some of the acting chops shown off in *More than Godot* are enough to make your jaw drop. In *Play*, three heads come out of urns and relive a doomed affair over and over from beyond the grave. Once the play reaches its end, it is repeated at twice the speed. Watching the three actors - Anna Leventhal, Amy Pagnotta and Jonathan Black - recite their lines double-time is awe-inspiring. Likewise, Vanessa Guillén delivers an incredible breathless monologue in *Not I*.

The impressive aspects of the performances are not limited to verbal gymnastics. The physicality of the actors is equally impressive in some of Beckett's wordless pieces. *Act Without Words I* and *Act without Words II* show off the physical comedy of Dave Bowles, Katy Pedersen and Ben Sargent.

*Nacht Und Traume*, the last piece presented, is one of the most beautiful five minutes I have ever experienced. It is an ethereal ballet set to Schubert's *Lied, Nacht und Traume* in which a man falls asleep and two disembodied arms comfort his dreamt self. I left the theatre in a daze.

Beckett's theatre is the theatre of the absurd, a much denigrated form of theatre. The English Department has selected some of Beckett's weirdest works to pose this ques-

tion to the audience: When does art go from avant-garde to pretentious?

Take *Quad*, for example. This piece consists of four actors - in this case costumed in long white robes - walking in a square pattern to the beat of a drum, triangle, wood block and gong. This goes on for a good ten minutes, with actors leaving and re-entering the pattern. Here we have the futility of existence summed up and brought down to its purest level. But is it art, or just some self-indulgent drivel? The answer is left up to you, the audience-member. Thankfully, this piece plays as an entr'acte, so if you find it silly, you have the choice of visiting the loo or going for a smoke instead.

In *Quad* as well as some of the other pieces, lighting plays an important role. Lighting designer Catherine Bradley keeps the atmosphere gloomy, but never leaves you squinting.

The set design also deserves praise. Patrick Neilson has created versatile pieces that move well and look otherworldly. Trees close up like umbrellas and armchairs turn into vehicles in Beckett's world.

*More than Godot* is a resounding success on all fronts. It is wonderful to be able to see the more obscure works of Beckett. Beyond *Endgame*, beyond *Waiting for Godot*, there lies an intriguing world to discover.

*More than Godot. Wednesday through Saturday at Moyse Hall in the Arts Building. Students: \$8. Reservations:*



Pondering the sin of existence: Dave Bowles as Protagonist in *Catastrophe*

## A Weird Movie; A Weird Review

*In which our culture reporter attempts to persuade you to see Possible Worlds*

BY RENATE ROBERTSON  
Culture Writer

This is a very disturbing, wonderful movie. A movie that leaves many questions unanswered.

It is beautiful, like a leaf - a leaf that screws with your reality and leaves you near tears and wondering who is really in control of your life after all.

Is it a romance? A sci-fi thriller? A murder mystery? A horror story? A movie about very rich people? A movie with two policemen in a cluttered office? A movie with sweeping shots of the ocean, and gut-wrenching close-ups of little lab primates? It is all of these things, and more.

But does it have a living rat's brain in a jar? Indeed it does! That leads to one of my questions. The rat's brain is a great device for reflecting the helplessness, futility, imprisonment, and so on, of the Barker character, but why did the scientist just give them the brain? He's like, "Oh yes, please

take my carefully extracted and preserved living brain and spinal column in its conveniently portable billion-dollar tank with no visible power source. After all, being the

sadistic fuck I am, I have dozens more. Feed it? Oh, not to worry - it practically takes care of itself."

It's a really cool little rat's brain



Crossing over to the Possible World of the Compendium page

though, and its name is Louise. You're finally free, Louise. Anyway, details like this made a little more sense to me when I realized the movie was based on a play. Somehow these things are more okay in plays. Plays are all about the ideas. (The director Robert Lepage is from Quebec, by the way. I am going home to Massachusetts for Thanksgiving. There I will not see this movie title on theatre marquees, and I will laugh. Laugh bitterly.)

The movie is heavy with images evoking drowning and imprisonment - for instance, the movie opens with a blurry, shifting image of waves on water, which resolves after the opening credits into the cage-like lattice of a tall window. One discovers eventually how chillingly appropriate these images are. They are beautifully woven into the movie. Often the cinematography is brilliant and surreal, especially toward the end, as Barker's chaotic, desperate, degenerating mental state asserts itself. The black chemicals in a

darkroom become the glossy surface of a conference table. A water glass on the conference table becomes a beer glass on a bar. The movie is filled with delicate, startling, segues like these.

*Possible Worlds* draws upon some of the same ideas and concepts as *The Matrix* did in raising questions about perception and reality and control, but it is in no way an action movie, and it does not seek to rally a sense of hope in the audience. It starts with a foregone, tragic conclusion - a man dead, his brain stolen from his body - and spirals around through a dream only to return to the conclusion. We can be certain that there will be no sequel.

The most important question *Possible Worlds* leaves unanswered is: But why, exactly?

Well - to quote the creepy doctor Kleber, "Why do we have imaginations?"

*Possible Worlds* is now playing daily at ExCentris at 3:15, 5:15, 7:30 and 9:30.



# Pinter Shines at Saidye Bronfman

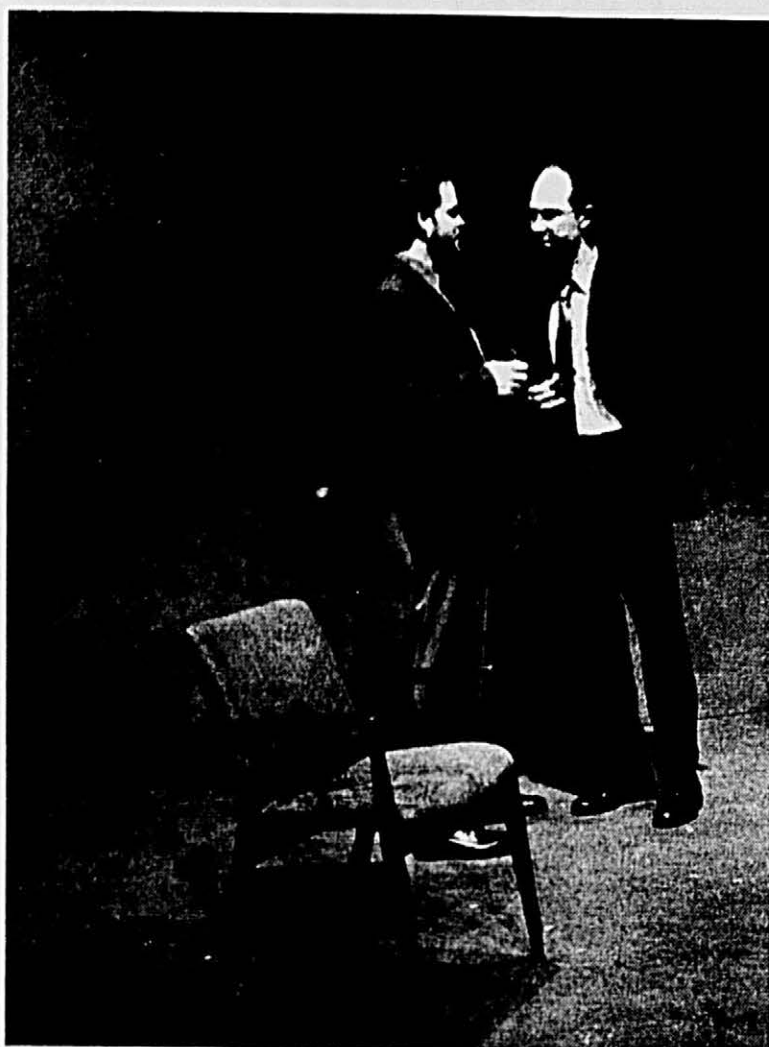
*Top-notch production of Betrayal... just don't go Sunday afternoon*

BY J. KELLY NESTRUCK  
The McGill Daily

Harold Pinter's *Betrayal* opens with... Wait. Hold on a moment.

Should you decide to go and see *Betrayal* currently playing at the Saidye Bronfman Centre until November 26 - and I do recommend it wholeheartedly - I beseech you to avoid the matinees. Forgive me for a moment, as I indulge in a rant. Senior citizens, on the whole, are some of the worst theatre patrons you'll ever have to deal with. Forget children; they're wonderful by comparison. I saw *Betrayal* on a Sunday afternoon with a whole group of them. The one sitting to my left fell asleep repeatedly and would immediately begin snoring loudly, whereupon her husband would nudge her until she woke up. The group of women in front of me nattered between scenes, making fun of the characters. At the end of the penultimate scene, a woman behind me said loudly enough for everyone to hear, "Is it over yet?" The man sitting next to her said even louder, "It sure as hell better be. It's about time."

Avoid matinees. That was my point. I shall continue now. End of rant.



*This is a high quality chair and I won't settle for anything less than two thousand*

Harold Pinter's *Betrayal* opens with an ending. It is the end of Emma and Jerry's seven-year affair and over the course of the next hour and a half, we will trace it back to its origin. It is one of the oldest stories in the world - woman has affair with husband's best friend - told in a unique fashion. Reversed chronology is a brilliant plot device and when Pinter originally wrote *Betrayal* in 1978, it was a truly novel concept.

Soulpepper Theatre's production, with Albert Schultz playing Jerry, Susan Coyne playing Emma and Diego Matamoros playing the cuckold Robert, is absolutely wonderful. Every choice made in the staging by director Daniel Brooks is effective.

Most notable is the decision to not to have the actors put on the trademark British accents that Pinter is known for. Kate Bligh's recent production of many of Pinter's shorter works at Concordia had the student actors carefully reproducing East London accents to varying success. By taking away the emphasis on accent, Brooks has left the actors focus on the smoke-screens of words that the characters throw at each other. It may be a tad jarring when the character refer to taking the lorry or renting a flat, but overall the result is a less self-conscious production.

The set is sparse and painted an appropriate grey. It remains the same throughout the play, while tables and chairs are moved on and off stage by the actors themselves, in half-light. These fluid set changes are punctuated by devolving music by Sound Designer Richard Feren, which contributes to the atmosphere incredibly.

Of the actors, Matamoros stands out as the cheated Robert. His wry characterization is fabulous and whenever he was on stage, even the most obnoxious of the audience were still. This is not to say that the other two actors are also-rans: both Schultz and Coyne, who arguably have the more difficult roles to play, consistently deliver the layered, textured performances required for this piece.

It is Harold Pinter's 70th birthday this year. He is old enough to fall asleep at Sunday matinees, now. I doubt he does though. Go join in his birthday party at the SBC.

*Betrayal continues at the Saidye Bronfman Centre, located at 5170 Cole St. Catherine near the metro of the same name, until November 26. Tickets are \$17 evenings, \$14.50 matinees for rush student seating. Advance student prices are \$29 and \$24 respectively.*

If only those Boca Raton residents hadn't voted for Ike...

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Conference

## Health: Globalization's Sick Patient

Speakers:

- **Maude Barlow**  
Volunteer National Chairperson,  
The Council of Canadians
- **Shree Mulay**  
Director,  
McGill Centre for Research and  
Teaching on Women
- **Mira Shiva**  
Head of Division, Public Policy  
Voluntary Health Association of India  
New Delhi, India

November 17, 2000  
at 6 pm

Room 232, Leacock Building, McGill University

organized by

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**COCTEAU TWINS**  
**STARS AND TOPSOIL, A COLLECTION**  
 (1982-1990)  
 4AD

In my life I've known three separate people who have claimed a brief obsession with this group. For the past 15 years the Cocteau Twins have been pumping out album after album of lush, scintillating pop. For those who've never heard of them, they are a verdant golden garden, echoing of nymphs, ringing bells and choirs in heaven (but all in a really, really cool contemporary

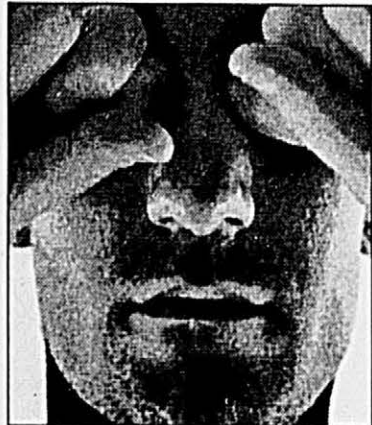


poplike way). Lead vocalist Elizabeth Fraser's saccharine whispers ululate and flow streamer-like, like the best ribbon-twirlers on Saturday afternoon CBC women's gymnastics. Sensual and unique, you take these songs in like candy. The closest comparisons would be The Sunday's lively melodies, or some of Bjork's more elaborate vocal pyrotechnics. It's giddy music for the light of foot. My only particular concern with this album is that there doesn't seem to be any reason for it, except the upcoming Christmas rush. It's not a comprehensive collection, or "greatest hits" package, rather, it's more of a retrospective, picking favourites from every album ever to form an 18-track wall of rose-tinted music. It should serve as a good introduction to this odd, lovely band. —*Sherwin Tjia*

**SNOW**  
**MIND ON THE MOON**  
 ELEKTRA

"Informer, dah dah dah dah dah dah dah, I licky boom boom down" is probably the first thing that comes to mind when you think of Snow. He's back, he's changed his style a bit, you can understand him sometimes, and he's got some pretty catchy songs. The album is not really what you'd expect from someone raised in the Allenbury projects in North York, a subsidized neighbourhood of Toronto, who's faced

two murder charges, and spent time in jail. The sound is something he created which he refers to as "soda," which is a lot softer than you might expect. Most of the songs are really quite smooth and nice to listen to. His first single off the



album which you've probably heard on the radio, "Everybody wants to be like you," is a good representation of the album. If you're looking for a hip hop or reggae sound go elsewhere, for something with more of a pop sound, check out Snow's fourth album, *Mind on the Moon*. Snow is also to co-starring in the Robert DeNiro produced film *A Prison Song* scheduled for a Spring 2001 release which stars Q-Tip, Mary J. Blige, Fat Joe and Elvis Costello. —*Mike Pelletier*

**ROBBIE WILLIAMS**  
**SING WHEN YOU'RE WINNING**

Robbie Williams is already self-parody, so he can never descend into self-parody. . . If he's willing to 'take the piss,' then others needn't do it for him. Which is not to say that his music is merely over-the-top - it is Robbie-over-the-top, and that makes all the difference.

Robbie is out to dominate your sens-



es completely; he will expose himself and his feelings, shock you merely so that you pay attention, and make you laugh or cry with each alternate song. He is, in short, a true artist, an enter-

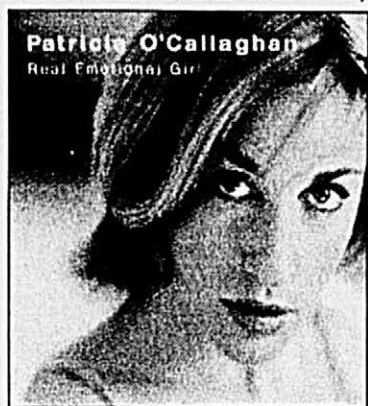
taining performer, but one with something to say as well.

On his third album, *Sing When You're Winning*, his voice remains a pleasure to listen to - at once charming, endearing, and ironic. Robbie compares his trio of albums to the original *Star Wars* trilogy, and declares this album his best one. He is not far from wrong; *Sing When You're Winning* is the usual mix of off-the-cuff radio fare, "Rock DJ," and ballads "If It's Hurting You" (about the end of his relationship with Nicola Appleton of All Saints), as well as cheeky Northern songs, "Knutsford City Limits," and a lovely old-fashioned tune (how else to describe it?), "On The Road To Mandalay." And then, at the end, Robbie singing in French and Spanish! Let him entertain you.

(No review would be complete without mentioning musician Guy Chambers "who is as much Robbie as I am." Would that Martin Boorer could write music for Morrissey as apt as the way Chambers does for Robbie. . . ) —*Deniz Barki*

**REAL EMOTIONAL GIRL**  
**PATRICIA O'CALLAGHAN**  
 MARQUISE CLASSICS

*Real Emotional Girl*, Patricia O'Callaghan's new album, sits on the border between interesting and frightening. And not frightening in that amusing way, I'm talking really, really, goddamn scary. Innocent enough, O'Callaghan is Canadian (complete with a few French songs), and she has a beautiful, classical voice. Her song choice, however, is to be reckoned with. One Leonard Cohen cover might be cool, he is one cool Canadian we all know that. But five? That seems a little excessive and unnecessary. The cabaret version of Bob Dylan's "Like A Rolling Stone" makes me want to cry. Even the delightfully jazzy rendition of Stevie Wonder's "Creepin'" is aggravating because, well, it's Stevie Wonder. The album is named after the Randy

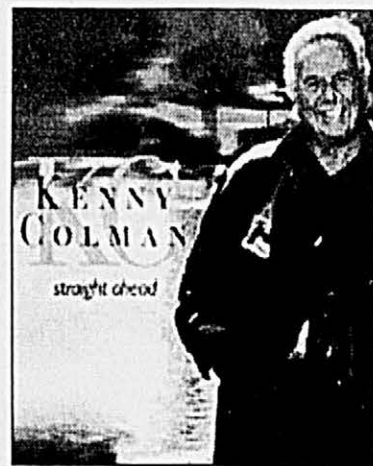


Newman song she covers, another attempt that should never have been made. She should not have tried anything by Pearl Jam, least of all "Better Man." Just listening to "Better Man" makes me want to sacrifice O'Callaghan, or at least the CD, to some weird cult of Satan worshippers. I don't mean to berate this album entirely, O'Callaghan has a well trained voice and reaches notes most of us only dream of, I'm only suggesting that perhaps she cuts back on the Leonard Cohen and maybe even comes up with some original material. —*Jackie Klein*

**KENNY COLMAN**  
**STRAIGHT AHEAD**  
 DROITUR RECORDS

Now, this is music for old people... really fucking old people. Old people who, like, sit in their living rooms and listen to the radio and wonder why the President doesn't address the nation the way he used to.

Kenny Colman's collection of jazz hits *Straight Ahead* starts out promisingly enough; the piano and drums meld together to create a beautiful, hushed and swaggering tone. It's good jazz; an adult-contemporary type of jazz, but nonetheless, decent. Then



Kenny Colman starts singing, and it pretty much goes down hill from there. His high, raspy voice is supposed to be similar to Tony Bennett's. Well, as artists there are similarities between the two of them: they both suck, and they're both old. Colman's collection of covers, and new tunes is not that good, but that's not to say it doesn't have its moments of glory. I can't think of one now, but find me walking around campus and ask me; maybe one will come to me then.

Wait, I thought of one, it's the 5th track, a lush and brooding duet Colman sings with Rancee Lee called "Dream Dancing." Lee's voice is lovely, but when you start getting into the wonderful

groove in comes Colman again, singing awfully. Maybe I just didn't like Colman's voice... yup, that's it. Maybe I'm just used to Diana Krall, who's voice is so pretty it makes me want to fuck someone. Colman gets funky on track eight, and I get a sense of hope. Then he starts singing and all funkiness is lost. Oh well. All I can say is rush out and buy this CD as fast as you can! —*Jason Maghanoy*

**SID SIX**  
**SELF-TITLED**  
 SELF-RELEASED

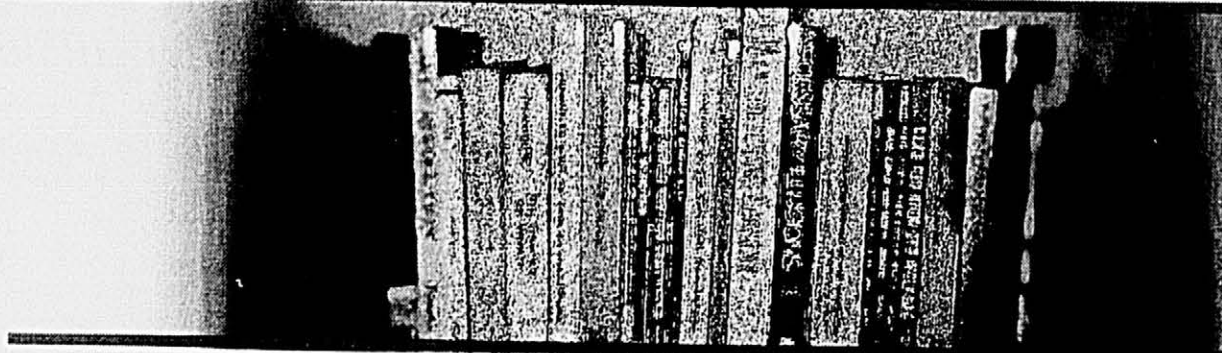
The only complaint I have about this record is that my copy somehow got horribly mauled before it was packaged, sealed and shipped and the result is that I cannot listen to any more than the first 43 seconds of what certainly seems to be the best song... As for the rest of what I could hear, this is one of the coolest records to come my way in a



while. OK, so it's a four guy, two guitar, one singer kind of group but these guys still manage to make the classic line-up churn out some interesting noise. Picture these guys inhabiting some strange indie-rock space somewhere between the gleeful madness of the Pixies and the emotional depth and melodicism of dream poppers like Lush... it's a cool thing to hear. The album also has a fun sci-fi/B-movie theme running throughout. Tracks like "Mysterio", "Spacemobile" and "Big Brother" play up the weird science references on top of a layer of wonderfully interesting pop-rock'n'roll. "Halloween" is possibly the cutest song ever written about everybody's favorite holiday and "Spider" is really really creepy in the most satisfying of ways. Info in the liner notes being quite scarce, I still have no idea where these guys are from or what they are up to. Basically, they are four guys from somewhere in Canada and they rock. Go buy this record, see them live and write your favorite indie-label and tell them to sign these guys ASAP. —*Patrick Guyer*



# the BOOKSHELF



## HABITUS

BY JAMES FLINT  
FOURTH ESTATE LTD.  
544 PAGES

James Flint's first novel seems not to be able to decide whether to be a book about science and math, or magic and peculiarity. Not that this is a bad thing. It would likely appeal to fans of either genre equally. *Habitus* is a wide and woven story about three individuals, with interludes of Laika, the Russian space dog, observing from above.

This story engages a reader with its vaguely terrifying "Prelude," about the circumcision of one of the main characters. This, however, is fairly uncharacteristic of the rest of the book. However, it does well in causing readers to recognize the main characters, Jennifer, Joel, and Judd, as somehow marked to be unusual. These three misfits—a promiscuous British schoolgirl, a mixed-race son of a Hollywood starlet, and a mathematically gifted Hasidic Jew—are followed through their entire lives, which go from somewhat

out-of-the-ordinary beginnings to decidedly weird endings. In between, they meet one another and unconsciously wreak havoc on each other's lives.

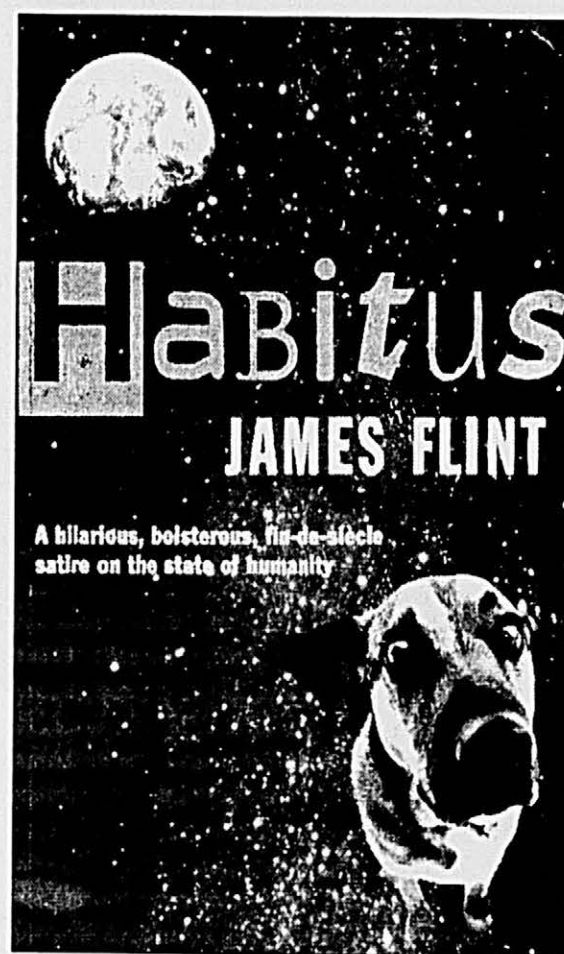
The writing seesaws wildly between artistic metaphors and scientific digressions, but that tends more to make it appealing than to alienate the reader. But the British Flint neglects to realize that Americans do not use British slang, and so it is completely ridiculous to imagine an American talking about calling someone but only ever getting her "Ansaphone." (For those of you that don't read the liner notes of Radiohead albums, that's what they call an answering machine.) Likewise, nobody in LA would think of calling each other "arseholes," outside of a movie set. This flaw jerks the reader out of the absorbing details of Judd's descent into the secret world of gambling.

Fortunately, there aren't any such problems in the accounts of the other two. Jennifer, in particular, is compelling as she begins to become addicted to cutting herself. The detailed description of the process ("the soft elasticity of her skin, which...

gave with the blade") is at the same time beautiful and frightening. Jennifer, actually, is the best developed character of the three, perhaps because her eventual pregnancy is so pivotal to the story.

Although there is enough of both nerdy stuff and poetic fancy to satisfy two contingents of readers during the majority of the book, as it draws to its close the nerds are likely to become annoyed. The bizarre way all three characters' lives end is almost Tom Robbins-esque, as is anything involving the paranormal child, Emma. The book's ending, although appropriate, is somewhat of a letdown, even to an Arts student used to Po-Mo.

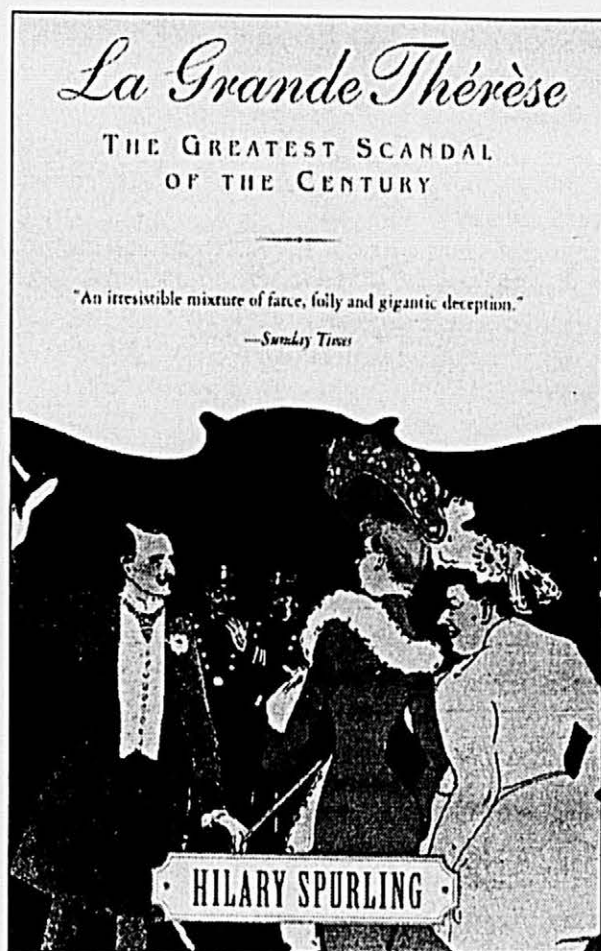
All told, though, *Habitus* is one of those books that makes your eyes feel bruised and strange if you are interrupted while reading it. The powerful writing draws you into the lives of the characters, and Flint's observations on human behaviour are spot on. This is impressive as a first novel, and it bodes well for Flint's future work.—Camille Barichello



LA GRANDE THÉRÈSE - THE GREATEST SWINDLE OF THE CENTURY  
HILARY SPURLING,  
PROFILE BOOKS,  
112 PAGES

Hilary Spurling's third biography, the critically acclaimed *The Unknown Matisse*, necessitated research into every corner of Matisse's life, and turned up characters which even Spurling had not expected; they are the focus of this short treatise. *La Grande Thérèse* in particular deserves to be called a character, for she has passed into local folk legends in Toulouse, and her story itself involves the highest levels of fabrication.

Thérèse began as a poor child with a highly developed imagination, rearing her younger siblings on stories of chateaux and country houses, of "marble halls full of fine paintings and gilt furniture." She endeared herself neighbours, friends and shopkeepers with her lisp, extracting clothes and loans and favours from all who came in contact with her. Always in the background was



the mysterious uncle, or kindly spinster aunt, whose money would soon be forthcoming to pay the bills; "all her life Thérèse treated money as an illusion: a confidence- or conjuring-trick that had to be mastered."

From these 'humble' beginnings, Thérèse's powers of deception grew to encompass her new life after marriage, in Paris on the Avenue de la Grande Armée. Here, her parties and receptions grew in fame, jewellers vied for her custom, her house was decorated in the latest fashions - and hardly anyone ever received any tangible payment; "Ah, what a woman! No one dared say anything to her, no one dared contradict her, above all no one dared claim anything back from her!" Those who came to the house seeking repayment, "had to make do with payment in what a contemporary observer called 'the small change of hope.'" Henri Matisse's wedding party was at Thérèse's mansion, and his early years funded by her ability to extract credit from even the most reluctant lender.

The magnificent charade began to crumble in the first years of the 20th

century, and the scandal absorbed the public; "Interviews with shocked, disoriented, sometimes weeping creditors filled the front pages... Thousands lost their life savings." The family was discovered hiding in Madrid, and brought to court amid the public's intense scrutiny and derision. Matisse was left to deal with the repercussions, "holding a hostile press at bay, coping with police and prison gaolers, organising his father-in-law's defence."

Spurling reveals Thérèse's story in candid, often incredulous language, at once marvelling at Thérèse's abilities, while noting that she could hardly ignore Thérèse's story, and felt she "owed her a book of her own." The story reads like a fairy-tale of how one woman managed to live luxuriously on an entirely invented wealth, and one is startled to read of how successful she was at deceiving the most highly respected and eminent persons of her era; is hers a dream to emulate or scorn? Spurling herself does not condemn her outright, and indeed, there is no way that one can not help being in awe of *La Grande Thérèse*, whether she deserves it or not.—Deniz Barki

Everyone knows books are cool and books are fun,  
In the hands of a child, books are better than a gun.



# Myself and I

*Naledi Jackson's artwork paints a portrait of the conflicting forces inside us all*

BY ADRIENNE LACHAPPELLE  
The McGill Daily

"Anger and Tenderness: my selves.  
And now I can believe they breathe in  
me  
as angels and not polarities."  
- Adrienne Rich

In this excerpt from Adrienne Rich's poem "Integrity" the speaker acknowledges the conflicting forces inside her; she names them and in so doing empowers their existence. As a consequence these discordant elements are no longer polarities but become angels, guiding and inspiring the speaker. In the same vein, Naledi Jackson has produced a collection of paintings that explores the duality that lies at the foundation of the human consciousness. In her art work, figures representing

the dark and light facets of the psyche are animated in order to define the strange and powerful forces of human nature. Although it is unsettling at times to acknowledge the mysterious duality of our own character it is only through the acceptance of these conflicting elements that the true and integral individual can emerge.

*Duels* is Naledi Jackson's first major exhibition yet the message of her creative vision and the accuracy with which it is transmitted shows a talent that will only become enriched by time and experience. Naledi is a third-year fine arts student at Concordia University but her interest and ability in painting predates this formal education. *Duels* is a bold and demanding exhibit in its use of colour and mixed media as well as its choice and treatment of subject matter. Her paintings depict faceless bodies holding masks, or abstract figures inter-

twined with one another suspended and staring out from the canvas. Naledi's technique is stunning and does not permit passivity in her audience. *Duels* unsettles the viewer with a beauty, coherence and energy to which one cannot help but respond.

In Naledi's art one is aware of the distinct influences that shape her artistic ideas and blend together in a seasoned style. Born in Canada, Naledi has lived in Zimbabwe and Italy. Forces from her Shona background emerge in her paintings and influence the choice of theme and the technique with which it is conveyed. Naledi's palette displays a variety of cultural and artistic inspirations: Bosch, Clemente, Chagall and the Shona sculpture of Zimbabwe inform her work and add a lushness and depth to her paintings.

Naledi is conscious of the complex influences that are alive in her own psyche and these are vividly represented in her work. *Self-portrait* is one example of the refined and complex binary motif that is central to the exhibit. This life-size painting is rendered in mellow blue, light gray

and indigo paint. Depicted are two masked figures, one dark and one light, which are entangled and buttress one another in an embrace. In the background swirls and dribbles of thick blue paint, uneven brushstrokes and tears in the canvas make this work lively and bewitching. Another painting entitled, *Saturation* is a vibrant, turmeric-yellow piece that portrays a crouched figure toying with her mask. The painting is energetic, earthy and suggests that the forces at conflict in each individual can surfeit the persona itself.

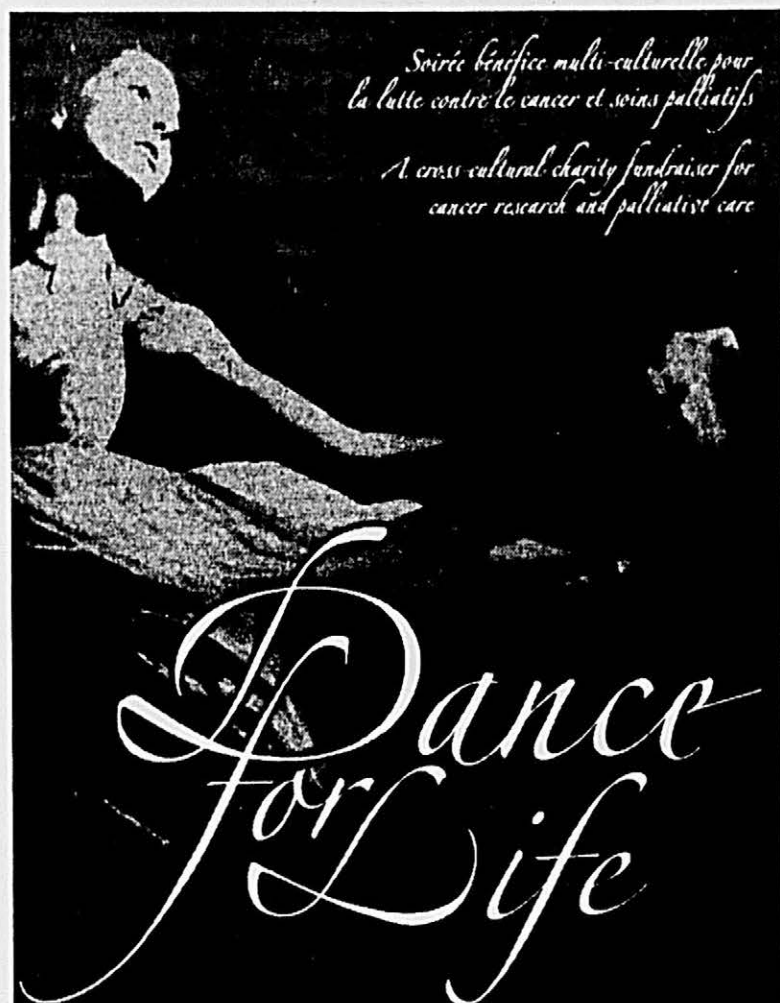
Naledi's exhibition dominates the walls at Prato. This Italian restaurant on St. Laurent opened six months ago as an eatery-cum-gallery. Tony, Prato's manager, is an approachable man who has a genuine interest in encouraging young artists by hosting monthly exhibitions and helping to bring gifted art work out of the studio and into the public realm.

*Duels* is a triumph. Naledi Jackson demonstrates a keen and unique artistic ability that does not shy away from a complex theme. The sagacity with which Naledi

interprets the myriad forces moving within the human subconscious affirms the richness of her imagination and her ability as an artist.

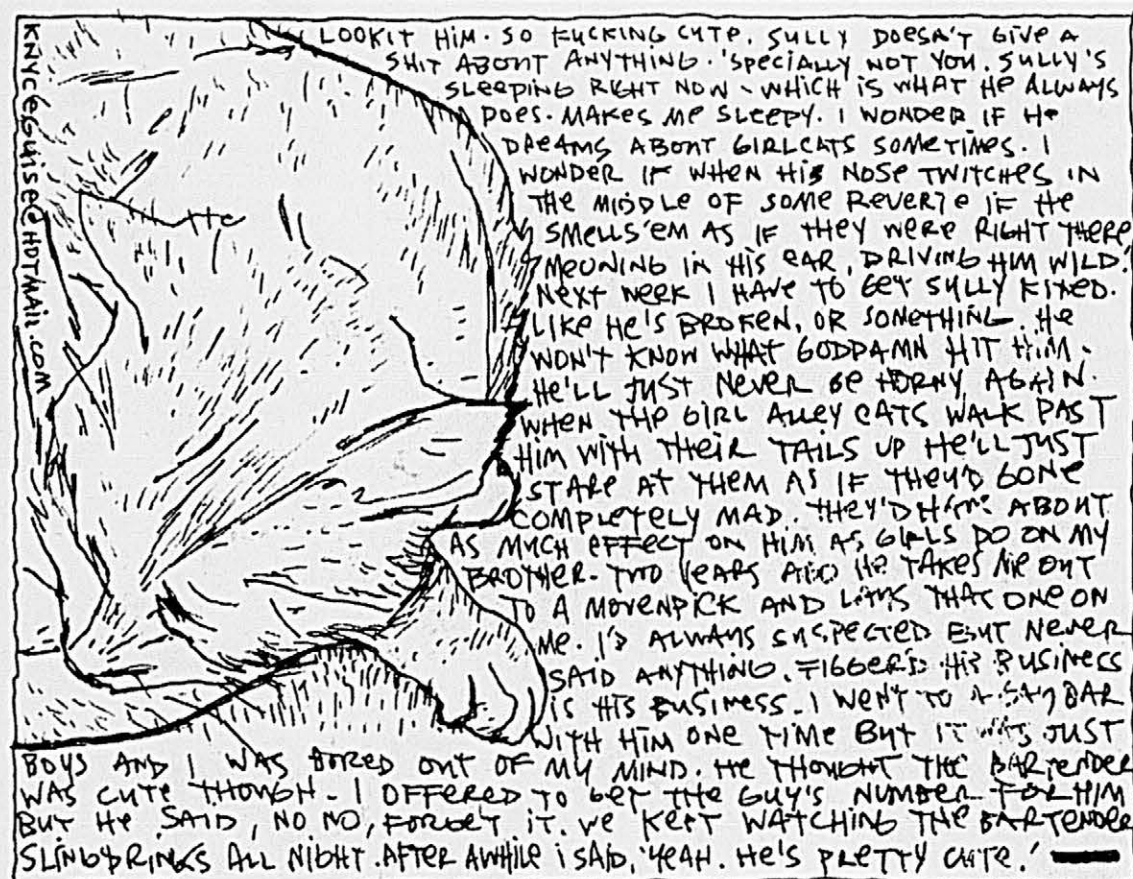
Naledi's own experience and background equips her with a powerful mythology of symbols, figures and relationships that animate the struggle of shadow and persona, of tradition and individuality and of anger and tenderness in each soul. *Duels* succeeds because Naledi is capable of illustrating her own internal dualism in such a way that it becomes universal and guides the viewer to a more perfect awareness of her own duality. Art should connect the individual, in mind and spirit, to the beauty and truth inside her and in reality. Naledi's work graciously fulfills this task. By celebrating her own polarities, Naledi paints a portrait of the human being that is capable of completeness only when her internal, opposing forces are identified and accepted.

Naledi Jackson's *Duels* is on display at Prato until November 17th. Prato is located at 3891 St. Laurent Blvd.



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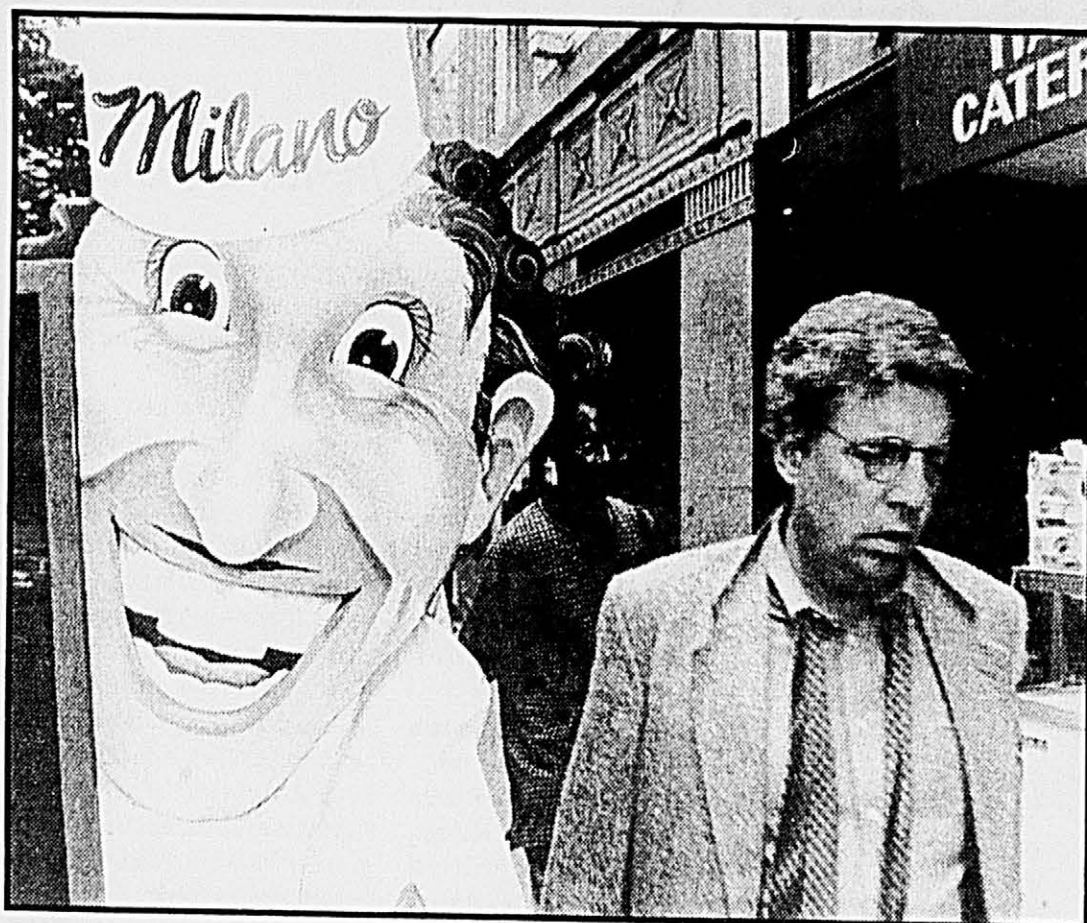
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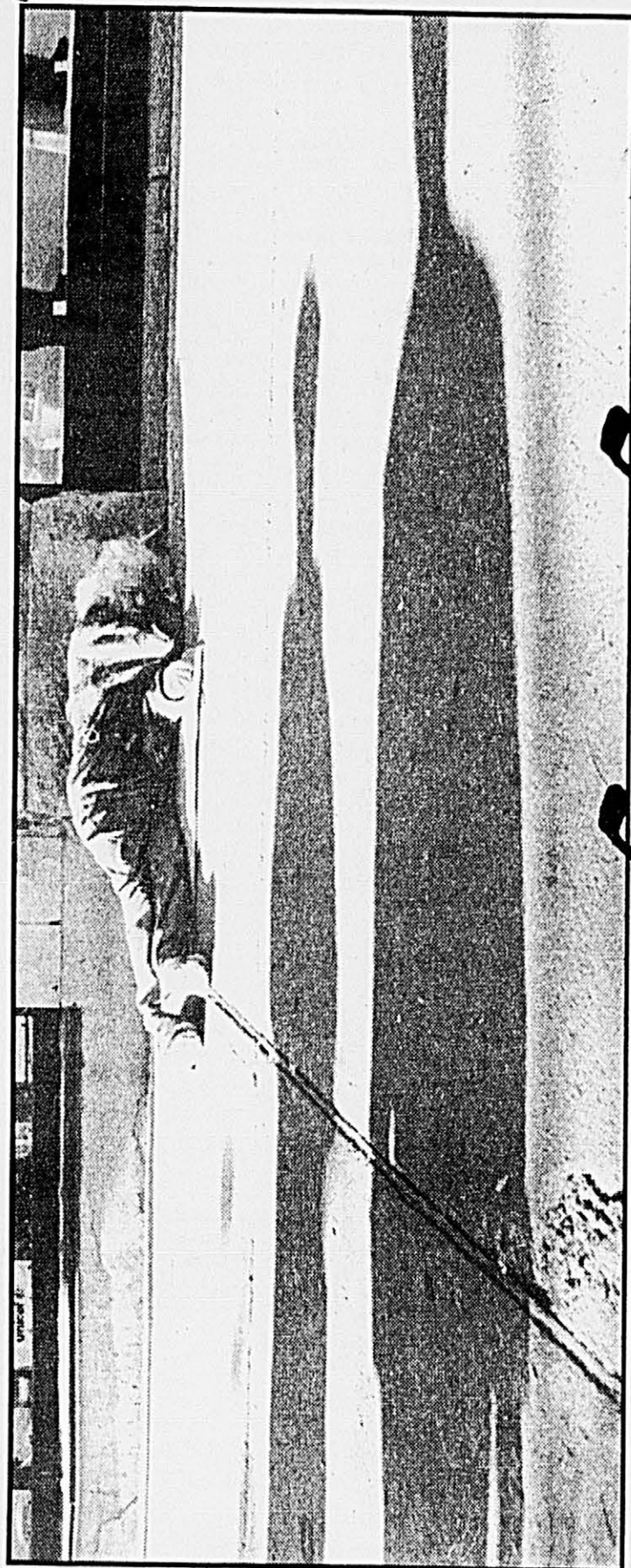
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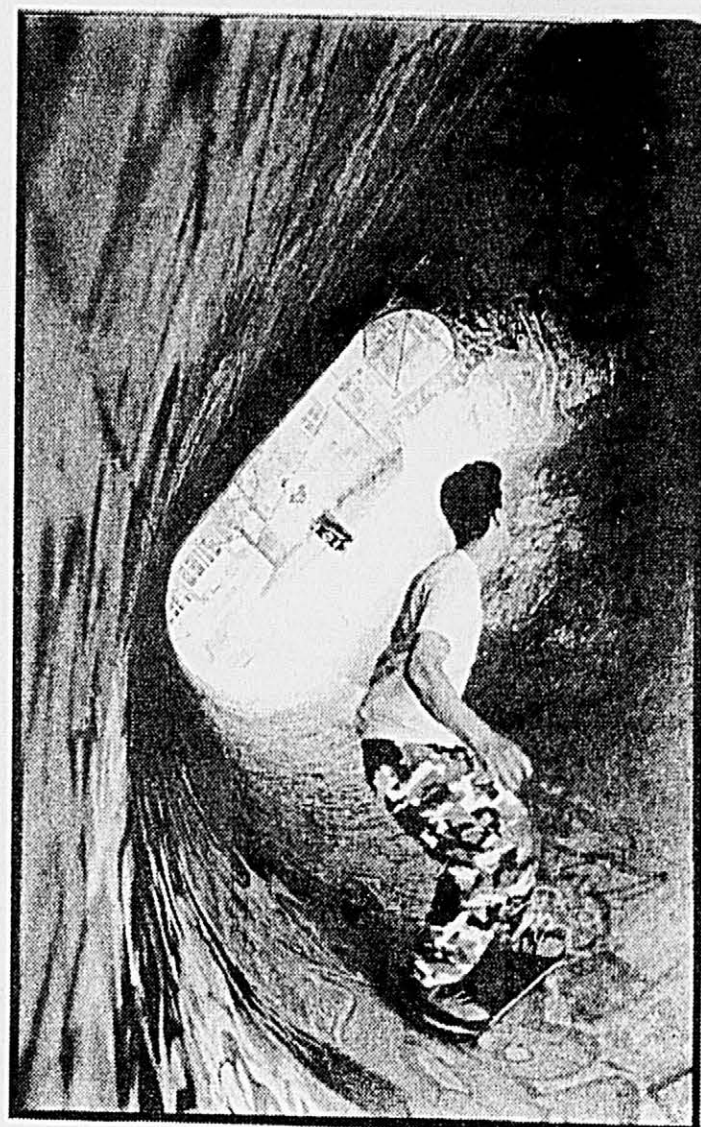
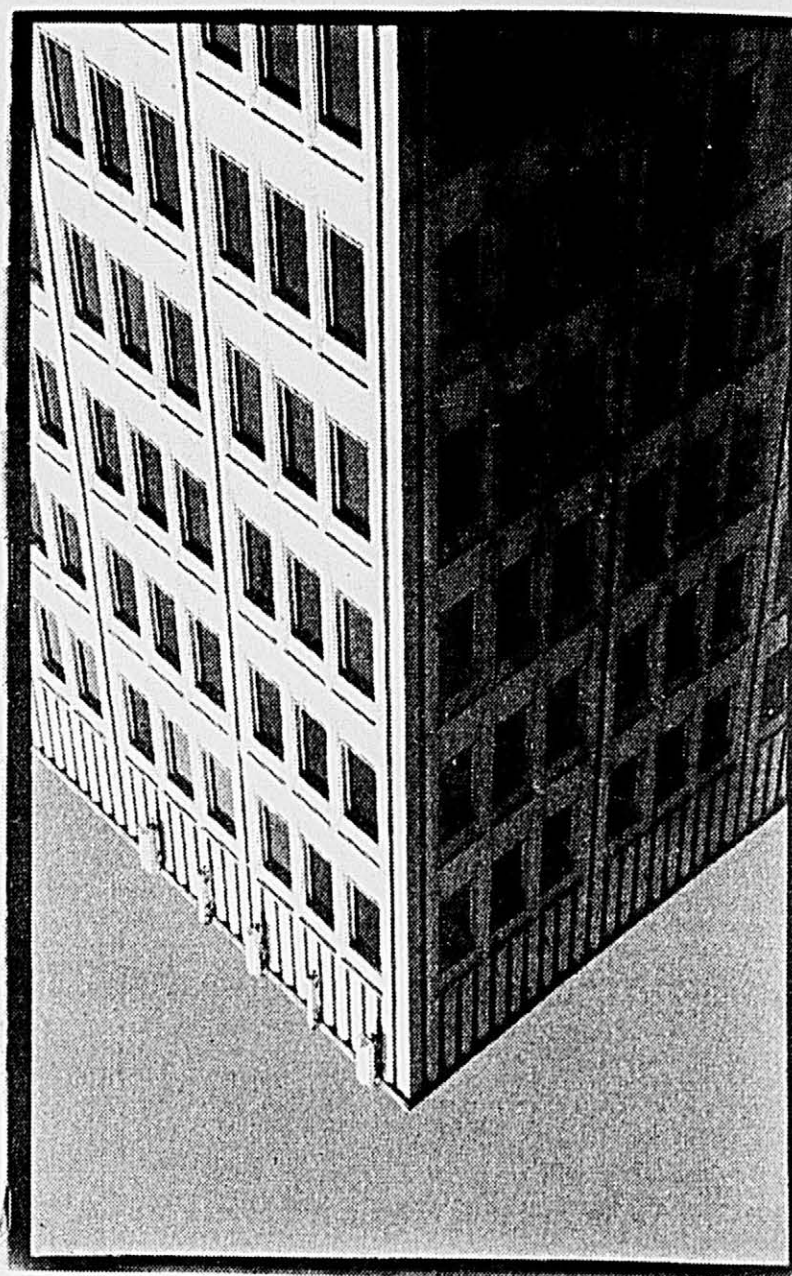




by Pierre-Alain Parfond



# Citystyles #1



I think that the urbanscape, architecture, moods and the people of the city are an endless source of inspiration. Some pictures look better when tipped over or when upside down. It's not an excuse to make a bad photo look cool, no, it's more like adding a little something special to the perspective. Now you might wonder what the bleep did I mean, what's the symbolism, metaphor or whatever, well, don't, just enjoy.



# Candidly Reviewed

BY DANIELLE HOFFMAN  
Culture Reporter

The McGill Symphony Orchestra can always be counted on for a breathtaking performance, and Saturday's concert at Pollack Hall was no exception. From the playful, fast-paced *Candide* to the tragic, magnificent Fifth Symphony of Shostakovich, the McGill Orchestra proved that it is on a level with some of the best professional ensembles. The concert began with the Overture to *Candide*, by Leonard Bernstein, a brisk and cheerful crowd pleaser. The work is a rhythmic and lyrical gem, and the orchestra swept through it with ease.

In the second piece, *Schelomo* by Ernst Bloch, the audience was treated to a performance by the winner of last year's concerto competition. Katerina Juraskova is an amazing performer. The amount of emotion and energy that she pours into her music is inspiring, yet she achieves a perfect balance with the orchestra, neither overwhelming the other. In this challenging piece, both the soloist and the orchestra had plenty of moments to shine. Subtitled "A Hebrew Rhapsody for Cello and Orchestra," the work is filled with points of gorgeous lyricism and each of the three sections builds to a brilliant, powerful orchestral climax. The work seemed incredibly difficult; at several points different themes and time signatures were played against each other in complex harmonies, but the skilled orchestra was able to keep everything together flawlessly.

The final piece performed was Shostakovich's Fifth Symphony, and in the skilled hands of the orchestra every contradiction and bitter irony was revealed. Subtitled "A Soviet Artist's Reply to Just Criticism," the issue of whether this symphony was a heroic shout of praise to the Soviet regime of the 1930s, or a tragic cry of pain, has been the subject of much debate. After listening to the performance of the McGill Symphony, I am inclined to believe the latter. Heartbreaking lyricism, coupled with painfully satirical marches, and a bitterly carnivalesque finale, creates a vivid portrait of a desperate artistic soul.

The McGill orchestra managed performances of these two extremely difficult pieces not only through their skill as performers, but through skilled guidance as well. Several members of the orchestra had nothing but praise for their guest conductor, Alexis Hauser, an experienced and energetic leader. With Hauser's dynamic conducting, The McGill orchestra gave a truly memorable, flawless performance.

# Seriously Silly Music

## Interview with Peter Schubert, director of Viva Voce

By DAVID PODGORSKI  
Culture Reporter

Peter Schubert is a McGill professor of music theory, but in his spare time, he conducts choirs. One of these is Viva Voce, which has had a great deal of success in the Quebec area. The McGill Daily caught up with Professor Schubert shortly before he took off for Lennoxville to give a concert.

**THE MCGILL DAILY:** So, what exactly is Viva Voce?

**PETER SCHUBERT:** Viva Voce is a professional choral ensemble that gives concerts whose special feature is that they are commented. We do a mixed repertoire, but regardless of what kind of music we do, we talk to the audience about the music and tell them something interesting about the piece we are performing, or even take the piece

apart in the manner of Leonard Bernstein's famous lectures.

**MD:** And why do you do these commentaries?

**PS:** Well, for one thing, it makes the concert more fun. It's not just long stretches of unbroken music, but there's little things to focus on so that people with short attention spans can stay interested. Also I think that people are interested to learn about music. They want to know more about what they're listening to.

**MD:** Do you think it's necessary that people learn about music?

**PS:** No, but I think people enjoy it, and I think we should do it for that reason, if for that reason alone. It would only be necessary for them to learn about music if they went to more concerts. Perhaps this may even encourage them to go to more concerts, or by more CDs.

**MD:** How did this group get started? (A short pause followed, as Professor Schubert's mind suddenly went blank.)

**PS:** I... don't remember, except that it was for the reason that I wanted to give commented concerts...

**MD:** Do you think your experience as a music theorist would spark the need to give these kinds of concerts?

**PS:** It makes me maybe a little better at it, because I'm sort of a big talker in general, but there isn't a great personal need for it.



I don't really use my theoretical training that much. Sometimes when I take the piece apart, I only do so in a way that I could have done if I had studied the score, but I never talk about intervals or augmented sixth chords or anything, because I'm addressing a regular audience. For instance, one of the pieces we're doing is a motet by Bach: *Jesu, meine Freude*. It's based on a chorale, but the choral melody is very hard to find, as it's buried really deep in the piece. So there, I do a demonstration where I have a tenor come out and sing the melody while the chorus sings this very complicated music so that you can see that the melody is in there, but it's terribly concealed. I think that may be the most sophisticated theoretical idea in the concert.

**MD:** Do you think that these sorts of demonstrations work better with choral music

rather than other ensembles?

**PS:** One thing is certainly that commentary helps liven up a choral concert, which is visually very dull. The other is that there is a text, so that there's an added dimension in that you can talk about how the composer set the words to music. For example, the concert that we're giving this week is called *Sacred and Silly*, so there's a lot of silly music, we tell a lot of jokes, and we do pieces that have cats and dogs in them. That adds a certain liveliness to the whole event.

*Viva Voce sings Sacred and Silly music on Wednesday, November 15th, in the McCord museum, with commentary in English, and on Saturday, November 18th, in Redpath Hall, with commentary in French. Tickets are \$20, \$16 for students and seniors.*

## daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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# It's your world

On track: taking the team  
to new heights.

Off track: same deal.

Go figure.

Mike Lafontaine  
and Josh Freund  
Player's Racing  
Team members



**Team Player's**  
RACING IN THE C.A.R.T. SERIES